



"Tumba tumba!"

HINDUSTANI MANUAL

BY

LIEUT-COLONEL D C PHILLOTT M.A. PH.D. F.A.S.B.

HINDUSTANI LECTURER, CAMBRIDGE UNIVERSITY LATE SECRETARY
AND MEMBER, BOARD OF EXAMINERS, CALCUTTA LATE FELLOW
MEMBER OF THE SYNDICATE, PERSIAN LECTURER,
AND PRESIDENT OF THE BOARD OF STUDIES
IN ARABIC PERSIAN AND URDU OF THE
CALCUTTA UNIVERSITY; AUTHOR
OF HINDUSTANI STUM-
BLING-BLOCKS ETC

Translator of the *Nafahat-ul-Farwa* the *Asar-Nawaz* *Nasir*, and
the *Furqan-Nawaz* *Barqia* etc

Editor of the Persian Translation of *Harfi Basm* and of the
Qasidat Seyyid etc. etc.

قال عروے جملي خطا
کہ ہے عیب عرب ذات خدا

Third Edition

भारतीय विद्या मन्दि
रीवावेर

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TO
THE THIRD PUNJAB CAVALRY P F F
(NOW 23rd CAVALRY F F)

THIS LITTLE BOOK IS AFFECTIONATELY DEDICATED
BY THE AUTHOR

PREFACE

THE success of "Hindustani Stepping-Stones" has induced the author to bring out the present Manual which is merely a revised edition of the former work with some useful additions. The "Stepping-Stones" was intended to be read in conjunction with certain portions of Forbes' Manual. As however students have complained of the inconvenience of using two books the present Manual has been made complete in itself no reference to Forbes' Manual is now necessary.

In the present work no word or phrase is used that an uneducated but intelligent native of Delhi does not use further no word or phrase is used that an uneducated but intelligent Muslim of the Punjab does not understand. The author after completing the work, tested every sentence with an illiterate Punjabi bearer from the Murree Hills who has been in his service for more than twenty years and any word or phrase not readily understood was at once erased. Still, the student that masters this little book will be possessed of a vocabulary sufficient for all practical purposes and will have acquired a wealth of idiom that will carry him through even the exercise for the "Proficiency." Special attention has been paid to the many idiomatic meanings of the common everyday verbs and in the examples given their meanings are nearly if not quite exhausted. The student should master the shades of meaning in the various compound verbs Lessons 21 etc., and in his written exercises and in his speech he should practise using these idiomatic intensives etc., as much as possible. For instance it is much

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idiomatic to render "to elicit information" by *būt mubāl-
chhoyā* or *mubālkar rahā* [vide Lesson, 23 (d) and (g)], than
by simple *būt mubāl*. Note too that *chhālī-levā* is "to
choose select, but *chhālī-dālā* to eliminate. The work
has also been based on the recurring mistakes of L.S. and
H.S. candidates at the monthly examinations.

Owing to want of space, many of the meanings of the words
given in the vocabularies have not been illustrated in the
examples. It is therefore the work of the student, with
the help of the Munshi, to frame sentences illustrating the
missing meanings. Paragraphs in smaller print are not
necessary for Lower Standard candidates, and should not
therefore be studied till the matter in larger type has been
mastered.

The many editions through which Forbes Manual has
passed are a sufficient proof of its popularity. This popularity
is largely due to the fact that it is printed in the Roman
character. Though the Roman character with its short vowels
and capitals is, for a beginner (especially for the student
that wishes to learn the colloquial only) a great advantage
it must be regarded as a go-cart to be gradually discarded
as more and more progress is made. Before the student has
mastered this little book, he should be in a position to dis-
card the Roman alphabet. To a beginner it is often an aid
to memory to see a new word written both in the Roman
and in the foreign character.

Lastly the beginner should practice as much as possible
aloud but this subject is fully dealt with in the Introduction
that follows.

My thanks are due to Shamsu'l Uloom Muhammad Yūsuf
Ja'fari, *Kāsh Bahādar* Head Mawlawi, Board of Examiners,
for substantial help in the preparation of this little book.

My acknowledgments are also due to the various grammars and dictionaries but specially to Forbes and Holroyd.

CALCUTTA }
 September 1910 }

D C P

NOTE TO SECOND EDITION

The gratifying welcome accorded to this Manual has induced me to issue this Second Edition

LONDON }
 October 1913 }

D C P

NOTE TO THIRD EDITION

At the suggestion of my pupils the Nagari character has been added to this Edition vide Appendix G Three other Appendices D E and F have also been added.

CAMBRIDGE, }
 1917 }

D C P

INTRODUCTION

PART I

A PRACTICAL METHOD OF ACQUIRING A NEW LANGUAGE.

THERE are several modern schools or systems of acquiring a new language but the best is probably that of Professor Rosenthal

Under the old fashioned system the student was first taught the grammar. He learnt to decline and conjugate and was laboriously taught rules and exceptions. He was taught the theory of language not the language itself. He was then made to study the literature with the aid of a dictionary colloquial being generally ignored. After three or four years of such drudgery not a single student unless he had been abroad or practised talking with foreigners, was able to carry on the simplest conversation.

If waiters in Continental hotels who talk English so fluently be questioned it will be found that they have acquired all their knowledge by residing in England for frequently not more than six months. Something therefore must be wrong in a system that in several years fails to teach as much as can be picked up *without teaching* in six months.

Now to learn a new language easily and quickly it should first be learnt colloquially the *systematic* study of grammar

and literature being taken up only when a degree of colloquial proficiency has been obtained.

The Professor's system is based upon the following facts — For the first two years or so of its life, an infant listens. It understands a good deal that is said to it, but it does not speak. About the third year it begins to speak. This shows that, in Nature's method, the ear is the *first* organ appealed to. The child however has to acquire new ideas as well as speech, so its progress is slow. Immigrants into America who know no English, are at first bewildered by the many foreign sounds. That state of unpleasant mental confusion lasts for two or three weeks. By that time the ear has grown accustomed to a few of the sounds. The phrase heard oftenest, probably connected with eating and drinking and perhaps picked up in a restaurant is instinctively imitated and a simple phrase such as "Please bring me a beef-steak and potatoes" is acquired. The learner expands this phrase and builds on it, till in a few months only he is able to speak English fluently often with perfect accuracy. This is what is going on every day in America instancing also the truth that languages are learnt by sentences and not by isolated words. Now every organ has a memory. If a person cannot spell a word, he hastily writes it down and finds that the memory in his fingers is better than that in his head. In acquiring a language more than one organ is brought into use. An actor who learns his part in the quiet of his room, repeating it over in his own mind till he is word perfect, finds that at rehearsal he is unable to repeat his part aloud without considerable effort. The reason is that he has learnt by eye only and has not practised the memory in his tongue and ear.

Bearing all these points in mind, the Professor gives his

first lessons on a phonograph. The first lesson is a simple but rather long sentence. In a book, this is arranged in tabular form with an interlinear English translation. The beginner the open page before him, turns on the machine and places the ear-cup to his ear. When the sentence has been delivered by the machine three or four times the ear will have learnt the accent and the intonation of most of the words while the eye will have mastered the meaning. The lesson must then be *repeated aloud* with the machine, and in a short time the tongue and ear will work together. The beginner has drunk in knowledge by several channels at the same time—ear eye tongue and memory. Necessary grammatical information is imparted with each sentence. After the main sentence with its correct pronunciation has been mastered with the machine, the student should take up by means of a little book, the study of variations on the main sentence no word or phrase that the student has not already acquired being used in the variations. He first reads the foreign exercise *aloud*, and then, looking only at the English side tries to translate. No effort of memory is to be made. If a word escapes him he must at once refresh his memory from the page. These short exercises should be repeated at least three or four times a day. "In a few days the phrases will become second nature to the learner. He will no longer think about them but *is* them. Study which should not exceed 15 or 20 minutes at a stretch must always be carried out *aloud*. Mere repetition imprints the sentences on the ear and memory in much the same manner as the Morse alphabet is learnt for signalling. Olendorf well knew the value of repetition and if his ridiculous and inconsequent sentences had not been so repugnant to the youthful mind, his popularity might never have waned.

A systematic study of the grammar and exercises in reading and writing can be taken up after the sentences have been mastered.

Now as regards the vocabulary and the number of lessons on the phonograph. For Italian, there are only 24 lessons on the phonograph i.e. there are 24 "records" and the vocabulary acquired in these 24 lessons is sufficient for all practical colloquial purposes. The most necessary words are contained in the first lessons. It has been estimated that an ordinary English villager from the day he is born to the day he dies uses in speech no more than 350 words. (Of course he understands far more). Professor Roenthal estimates that the average *educated* man uses 4 000 words in conversation on all general subjects. Lepsius the Egyptologist limits the necessary vocabulary to 600 while another authority fixes it at 1,500. However be that as it may arithmetically speaking "with 40 words we can form 1 024,000 sentences of 20 words each. (In practice though, most of these sentences would have to be eliminated owing to the forced and unnatural order of the words).

Now the natives of India use a larger vocabulary than ordinary English villagers for not only are they naturally more fluent, but Mussulms and Hindus generally use different words for all common objects for a "key" the former usually say *kaufi* the latter *chabi*.

Further Oriental idiom and thought differ so widely from European, that it would be extremely difficult to arrange, as gramophone records a series of long sentences (with interlinear translation) easily intelligible to a beginner. Short sentences, however could be satisfactorily arranged. As regards idiom take the simple sentence, "It is a fine day"

Now an Englishman by this means "a sunny day" and if he wants to translate this thought he must say "The sky is cloudless." However an Indian's idea of a fine day is a "soft day" and the phrase "fine day" calls up in his mind a vision of a drizzly day in spring, a garden, and a summer house. To talk Hindustani, or to translate it it is first necessary to think like a Hindustani and such thought can only be acquired by first constantly talking with natives and, secondly by reading their colloquial language, the early reading lessons being written in pure colloquial language. No action is performed well till it is performed unconsciously and no one knows a foreign language till he can think in it and talk in it unconsciously i.e. without thinking over the translation. Continental waiters learn to do this in English in six months, and it is absurd to suppose that an Englishman with sufficient education to pass into and out of Sandhurst cannot do the same. What is required is a proper system and proper teachers. Let the beginner as far as possible follow Professor Rosenthal's practical method. A Munshi who soon tires is not a good substitute for a gramophone but still he is the best substitute available and work with him can be done *slowly*.

A few words as regards the use of the text book. The old method of preparing say 30 lines of Virgil, was to give a boy a dictionary and an hour to prepare the task. The boy spent an hour in laboriously looking up every word in a large dictionary and as often as not in selecting the wrong meaning (Dictionaries are for people who know something of a language not for beginners who cannot even talk). Next the boy spent an hour in class with a master a first-class scholar in unlearning most of what he had acquired in his hour of solitary and painful labour. This is the reason that few

grown men who have not been to the Universities have any real acquaintance with the classics.

The modern system and a wise system it is to use a translation. In an hour instead of 30 lines 100 lines are read and the meaning of the author being intelligibly expressed, is at once understood nothing has to be unlearned and a great deal of the day's lesson sticks in the memory. However a translation to be of any use must be good it must be idiomatic not literal and bald. With a bald translation, the student is unable to compare the differences in structure of the two languages, while the baldness of the translation nauseates him. Literal translations do more harm than good.

In studying the text-book, too the easiest portions should be selected and read first. When going over the text book for the third time, the student should keep the *English* open before him and read an English sentence *first* the Munshi should then read out aloud the corresponding sentence from the text-book. The advantage of this will soon be apparent.

A beginner must recollect that the minds of illiterate people usually work slowly and that however well he speaks, he has probably a strong foreign accent. When driving in a *taxi-taxi* do not suddenly turn round and ask a question from the *taxi*. First call to him and wake him out of his reverie and then put your question.

When I first landed in India I remember walking on the fringe of Lucknow Cantonments with a noted oriental scholar whose instructive conversation had been making a deep impression on my mind. He suddenly turned to a squatting villager and said "Are there any black partridges about this spot?" To me newly landed, the question seemed a

natural one for I of course thought that tigers could be shot in the outskirts of cities though for elephant it might be necessary to make a long journey of several hours. To the villager the question seemed appalling it acted like a spell for he refused even to open or rather to shut his mouth. Now admitting that the fool didn't know his own language what would be your first thought if you were suddenly topped in Piccadilly by a Chinaman and asked if you could direct him to the nearest grouse-moor?

With some of the more vigorous and alert villagers of the North, extreme caution is unnecessary but even in dealing with these it is advisable to lead gradually up to a subject first asking the villager his name then the name of his village etc. Study too the way natives express the simplest sentences for idiom consists in using simple expressions as a native does and not as most candidates imagine in collecting and learning by heart out-of-the-way words or expressions such as "to become camphor" and "the parrot of my hand flew away". Why write "These two rocks exhibit considerable petrological consanguinity to each other" when you can express the same idea by some such simple and idiomatic sentence as "These rocks are very much alike". The other day an engaging-looking European suddenly put his head into my railway-carriage and said "Are you alone in here?" His English was perfect still I at once decided he was a foreigner for an Englishman would probably have said "Is there only one in this carriage?" My questioner it turned out hailed from America, though he had no American accent.

A native squatting by the roadside might be asked what

¹ This sentence actually occurs in a certain Government report.

he was doing. He would probably reply "I am doing nothing," and such a sentence would certainly be rendered by a H S candidate *Maĩ kuchh nahĩ karā hĩ*. The native idiom however would be [*Maĩ*] *Aise hĩ baĩthā hĩ*. I am just seated like this.

Those interested in the modern methods of studying languages should refer to Professor Rosenthal's pamphlet from which I have so freely borrowed

D C P

CALCUTTA
September 1910 }

INTRODUCTION

PART II

THE HINDUSTANI ALPHABET AND THE SYSTEM OF TRANSLITERATION FOLLOWED IN THIS BOOK

URDU like Persian and Arabic is written and read from right to left and the first page of an Urdu book would usually be the last page of an English book

Form.	De- scribed form.	Trans- literation.	CONJUGIAL FORM			Pronunciation.
			Final.	Medial.	Initial.	
<i>alif</i>	ا	a etc.	ل	ا	ا	this at the commence- ment of a word is a mere prop for the letter <i>hamza</i> and has no sound of itself after a consonant it serves merely to pro- long the vowel <i>fathah</i>
<i>ba</i>	ب	b	ب	ب	ب	as in English.
<i>pe</i>	پ	p	پ	پ	پ	as in English
<i>te</i>	ت	t	ت	ت	ت	a soft dental like the <i>t</i> in the Italian word <i>sotto petto</i>
<i>ta</i>	ٹ	ṭ	ٹ	ٹ	ٹ	something like the <i>t</i> in <i>tin-tack</i> Vide (1), p. xxiii.

Name.	De- tached form.	Trans- litera- tion.	GIVEN AS POWER.			Pronunciation.
			Final.	Medial	Initial	
se	u	ē	u	u	u	like s in sit
sim	ē	ʔ	ē	u	u	like ʔ in foil
che	ē	ch	ē	u	u	like ch in church.
ke	ē	k	ē	u	u	a strong aspirate some- thing like the k in kuge
the	ē	th	ē	u	u	guttural like the Scotch ch in lock
dil	a	d	u	u	u	soft dental
da	ʔ	d	ʔ	ʔ	ʔ	something like the d in dog vide (1) p xxiii
zal	u	z	u	u	u	as in zeal
re	ʔ	r	ʔ	ʔ	ʔ	a distinct lingual like the French r
ra	ʔ	r	ʔ	ʔ	ʔ	a hard r vide (6) p xxiii.
se	ʔ	s	ʔ	ʔ	ʔ	as in seal
she	ʔ	sh	ʔ	ʔ	ʔ	like the s in aware
sin	u	s	u	—	—	as in sit
shin	u	sh	u	—	—	as in shat
pid	u	p	u	u	u	as in sit
pid	u	p	u	u	u	as in seal
toe	u	t	u	u	u	like t in tie
roe	u	r	u	u	u	as in seal
nyn	ē	—	ē	—	—	a guttural (consonant)
ching*	ē	ch	ē	—	u	a guttural something like the g in the Ger- man word segen.

Name.	De- scribed form.	Trans- liter- ation.	Character.			Pronunciation.
			Final	Medial	Initial	
fa	ف		ف	ف		as in <i>fan</i>
qāf	ق	ق	ق	ق	ق	like <i>ek</i> in <i>duck</i> pro- nounced very gut- turally
ka	ك	ك	ك	ك	ك	as in English.
gāf	ج	ج	ج	ج	ج	hard as in <i>give</i>
kā	ا	ا	ا	ا	ا	as in <i>kane</i> often more dental than in Eng- lish
mīm	م	م	م	م	م	as in English
nūn	ن	ن	ن	ن	ن	sometimes as in Eng- lish but often more dental sometimes nasally <i>vide</i> (14) p xxii
kāf	ك	ك	ك	ك	ك	as in <i>kar</i> at the begin- ning of a word or syllable
gāf	ج	ج	ج	ج	ج	as in <i>hand</i> <i>vide</i> (13) p xxii
kāf	ك	ك	ك	ك	ك	as in <i>pard</i> at the begin- ning of a word or syl- lable

All these letters in Arabic are consonants. There are also three short vowels *a* (—) *i* (—) and *u* (—). The *a* and *u* are written (or understood) over the consonant to which they may belong the *i* under and they are pro-
nounced *after* their consonant.

¹ In practice the short vowels are not

4h/ (t) at the beginning of a syllable is practically speaking merely a prop for a short vowel.

The consonants *i* and *u* are weak consonants or semi vowels and are allied respectively to the short vowels *e* and *a*. When a weak consonant is preceded by its allied short vowel it becomes a letter of prolongation i.e. it prolongs the short vowel or in other words *it ceases to be a consonant* but combines with its short vowel to form a long vowel. In this case it is equivalent to a long accent over a vowel in the Roman character.

Supposing it is desired to transliterate *bē* into the Persian character First take the consonant *w* then mark it with its vowel *le* *α* lastly to show that the sound of the vowel is prolonged add the weak consonant that is allied to the vowel *α* viz *al*/ thus *ū* here *al*/ is no longer a consonant but is merely the long accent over *ā*

When a weak consonant is preceded by an unaltered short vowel, the two form a diphthong (Hindi)

When a consonant has no vowel, it is "silent" and is pointed with a *yame*, which is like a circumflex accent (or) i.e. speaking practically when two consonants come together the first is pointed with the *yame*. When a consonant is doubled, it has the mark *shaddid* (') placed over it.

The following examples illustrate the system of transliterating the vowels and diphthongs. It will be noticed that whenever a Hindustani word begins with what is considered a vowel in English the first letter is always the consonant *sh* —

[illegible]

oane اوس one ka اُس ka hā of that his اُ d otter اوس
on dew اوسا such اور aur (or aar) and

bas enough با bas word & be (prep) without با dia
day دے dīn religion. لے lale ladv لو lo take رو رو bed
willow با bas idol, بُد bād f drop بوسا busa kus بو bu scent
(in Urdu بو bo) با bas (really bay!)¹ ox اے ha: is,"
ہے (an emphatic particle) با bas (or baw) unne سو sun
(سو²) a hundred.

The letter ay (ع) —

aq sense. اہل ahl habit علم ilm knowledge اے id
religious festival اے age اے aloen defect
اور aurat³ woman اے ba d after اے da (Ar) stomach
اے miraj miracle اے shor sacred law اے district
اے rays of the sun اے name of a month, اے
aṭṭa rising of the sun

This system of transliteration is that employed in most grammars and dictionaries. It is not however quite logical

¹ But in the Nigari character it is basl.

² But in transliterating from the Nigari character sun would be correct.

³ This consonant is represented by an inverted comma above the line
Or ayā Or aaral.

Alif (ا) at the beginning of a syllable is practically speaking merely a prop for a short vowel

The consonants ا , و , ی are weak consonants or semi vowels, and are allied respectively to the short vowels *a* , *u* and *i* . When a weak consonant is preceded by its allied short vowel it becomes a letter of prolongation i.e. it prolongs the short vowel or in other words *it ceases to be a consonant* but combines with its short vowel to form a long vowel. In this case it is equivalent to a long accent over a vowel in the Roman character

Supposing it is desired to transliterate *bā* into the Persian character. First take the consonant ب then mark it with its vowel *Le a* lastly to show that the sound of the vowel is prolonged add the weak consonant that is allied to the vowel *s viz alif* thus با here *alif* is no longer a consonant but is merely the long accent over *ā*

When a weak consonant is preceded by an unallied short vowel, the two form a diphthong (Hindi)

When a consonant has no vowel it is silent and is pointed with a *jazm* which is like a circumflex accent (^ or ˘) i.e. speaking practically when two consonants come together the first is pointed with the *jazm*. When a consonant is doubled, it has the mark *tekehd* (ˆ) placed over it.

The following examples illustrate the system of transliterating the vowels and diphthongs. It will be noticed that whenever a Hindustani word begins with what is considered a vowel in English, the first letter is always the consonant *alif* —

اب *ab* now آ *ā* fire اے *ā* of its ہم *hām* شکر *shukr* sugar

cane کھک ek one کاسی kāsī of that hit ۱۴۴ otter
or dew ہا ہا ہا each, وں aur (or aur) and.

بہا enough. بات بات word ۶ be (prep.) without دہ din
dar دین dīn religion. لہ لہ لہ lo take re بہ bed
willow ہا ہا ہا drop ہا ہا ہا scent
(in Urdu ہو bo) ہا ہا (really bayl) or ہا "ہا
(an emphatic particle) ہا ہا (or bayl) urine ہو ہا
(one*) a hundred.

The letter ayں (ع) —

ہا sense ہا habit علم dīn knowledge ہا
religious festival ہا ہا ہا defect
ہا woman ہا after ہا (Ar) stomach,
ہا miracle ہا sacred law ہا district
ہا rays of the sun, ہا name of a month, ہا
ہا rising of the sun.

This system of transliteration is that employed in most grammars and dictionaries. It is not however quite logical.

^۱ But in the Nāṣirī character it is bayl.

^۲ But in transliterating from the Nāṣirī character aur would be correct.

This consonant is represented by an inverted comma above the letter.

For instance *موت* and *موت* should be transliterated *myb* and *mynt* for *y* and *y* are consonants except when they are letters of prolongation (i.e. equivalent to a long accent over a Roman vowel)

According to Arab grammarians a syllable cannot begin with a vowel. *Hamzah* (' and ʾ) the first letter of their alphabet is not a vowel *vide* Appendix D. No syllable in Arabic can begin with two consonants. Smith becomes Ismith. In Hindi however some words do begin with two or more consonants as *stri* woman."

PRONUNCIATION

(1) The hard letters *t* (ت) and *th* (ٹھ) *d* (د) and *dh* (ڈھ) (دھ) and *r* (ر) and *rh* (رھ) are peculiar to Hindi. Any word containing a hard letter *t* therefore Hindi *no* too are the soft compound *ph* (پھ) *th* (ٹھ) *dh* (دھ) and *ch* (چھ).

(2) The letter *h* (ح) is peculiar to Persian. The letters *p* (پ), *ch* (چ) and *q* (ق) are common to Hindi and Persian.

(3) The letters *z* (ز) *h* (ح) *kh* (خ) *aj* (اچ) *ad* (اد) *as* (اس) *ah* (اھ) *ah* (اھ) *ah* (اھ) and *q* or *k* (ق) are peculiar to Arabic.

(4) *Hamza* (ء), which in Arabic is in reality an additional letter with a peculiar sound of its own is in Urdu generally the equivalent of a hyphen as *Fā'idā salī* (فایدہ سالی) *benefit* *جاری* [فایدہ] *go* *Fid* Appendix D.

(5) When enunciating the Urdu soft sound *t* (ت) and their compound *th* (ٹھ) and *dh* (دھ) the tip of the tongue should touch the upper front teeth. When however pronouncing the corresponding hard letters the *underside* of the tip of the tongue should touch the palate *above* the upper front teeth.

(6) When pronouncing *r* (ر) the tip of the tongue must be turned much farther back, so that the *underside* may strike the roof of the mouth.

¹ In a few Persian words *h* is sometimes found as in *Ḥaf* or *Ḥaf*.

² These two letters are properly softer and more dental than the corresponding English letters.

³ The letter *h* is not found at the beginning of a word nor is it ever doubled.

aspirated in such word as *ṣ*; *rāḥ* "way road" *al-ḥāḥ* "king" *al-dīk* "village" and their contracted form *ḥ* *rāḥ* *al-ḥāḥ* *al-dīk*. This letter is generally written in its

butterfly form when used to aspirate the consonants *p* (*t*), *d* (*ḍ*), *r* (*ḡ*) as in *ḥ* *ḍāḥ* also but in its hanging form when a separate letter *ḥ* *ḥ* "quince". This convention is not universal.

(16) *ḥ* or *ḥ*. In a few Persian words it is silent (denoted) after a *ḥ* as *ḥ* *ḥ* whether *ḥ* *ḥ* "self" *ḥ* *ḥ* food. It is also used to prolong the short vowel *e* as in *ḥ* *ḥ*. Further it is made to do duty for the Hindi vowel *o*¹ which is not found in the Arabic alphabet.

(17) The Hindi letter *ch* (in Urdu a double letter *ch*) is an aspirated *ch* as in the English *watch-him* pronounced without a hyphen.

(18) *ḥ* or *ḥ* in Urdu. It is also used to prolong the short vowel *i* as in *ḥ* *ḥ*. Further it is made to do duty for the Hindi vowel *e*² (*ḥ*) for which there is no equivalent in the Arabic alphabet.

(19) These letters should be practised, i.e. pronounced slowly at first under the direction of a Munshi. In a short time not only will their pronunciation cease to be an effort to the tongue but the ear also will learn to distinguish the

¹ *ḥ* = strongly aspirated consonants (Hindi) are in the Urdu character single letter and not composed as in Urdu. If the English word *aphid* be pronounced *aphiḥ* the second of *ḥ* (*ḥ*) *ḥ* can be ascertained.

² There is no *ḥ* or *ḥ* sound in Arabic. When the Persians adopted the Arabic character they extended the use of the consonants *ḥ* and *ḥ* to represent the sounds "unknown" to Arabs, i.e. *ḥ* and *ḥ*. Modern Persians however these sounds no longer exist their place being taken by *ḥ* and *ḥ*.

difference in sound, and thus many spelling mistakes (which are frequently mistakes of pronunciation) will be avoided.

(20) The short vowel *a* is pronounced like the *u* in the English word *gun* : as in "fin" *u* as in *put* *ā* as in *father* *ī* as in *marine* *ē* as the doubled *o* in *boot* *e* as in *they* *o* as in *go*. The Hindi diphthongs *ai*¹ and *au*¹ as the *ai* in *aisle* when pronounced as a diphthong and as *oe* in *bow* but vulgarly more like *o* or the *aw* in *chaw*.

(21) Pronounce every syllable and every letter of each word say *ad-dib* and not *ādib* or *ādīb*. Above all do not shorten a final short vowel that should be long say *pāsi* and *knowā* and not *pāsi* and *knowd* or worse still *know*. Accent is less strong than in English and is subordinate to quantity.

(22) The same consonant doubled must always be pronounced twice as *pat-tā* in *leaf*. In Urdu a consonant that is doubled is written once only. The mark *kashid* strengthening may be placed over it to indicate it is doubled as in *Ū*. Say *pat-thar* *پتھر* (stone) and not *patk-ar*. *Vide* also Appendix G.

(23) When a consonant is quiescent that is when it is not followed by a short vowel it may have the sign or placed over it as in *am-masjid* *mosque*.

¹ Note that the diphthongs are Hindi and are represented in the Persian character by the equivalents of *ay* and *au*. *Vide* also Appendix G.

HINDUSTANI MANUAL

INTRODUCTORY GRAMMATICAL NOTES

I ARTICLE

Hindustāni has no word which corresponds exactly with our definite article *the* occasionally the demonstrative pronouns *yā* "this" and *wāh* that, are employed as articles. The place of our indefinite article *a* or *an* is supplied by the numeral *ek* one or by the definite pronoun *ko*: some a certain" thus *ek ādmī* or *ko, ādmī* a man, some man, or a certain man.

II SUBSTANTIVES

(a)—*Gender*—All substantives are either masculine or feminine except a few which are of both genders. Male are masculine and females feminine. With regard to lifeless things, practice must determine their gender. As a general rule however all abstract nouns and names of things and irrational beings ending in *ī* are feminine those in *i* are also feminine if derived from Arabic roots and those in *i* & *ī* if derived from Persian verbal roots. All nouns in *i* and *ī* are not restricted as above and all nouns in *ak* are uncertain (*Pānī* water *ghī* clarified butter *dahī* curd *āī* elephant, *moī* a pearl, and *jī* mind are masculine).

(b)—*Declension*—The various cases are expressed by means of terminations called postpositions. These answer the same purpose as our prepositions. The following scheme shows the postpositions and their signification. One example will suffice for all substantives.

Declension of a Hindūstānī Noun

		Singular	Plural.
Nominative (and Acc)		<i>maṛd</i> ¹ man, the man	<i>maṛd</i> men, the men.
Oblique Cases.	Genitive	<i>maṛd-lā -ke</i> is of man	<i>maṛdō-lā -ke -kī</i> of eto
	Dative and Acc	<i>maṛd ko</i> to man or man	<i>maṛdō-ko</i> to eto
	Ablative	<i>maṛd se</i> from or with man	<i>maṛdō-se</i> from eto
	Loc	<i>maṛd mē</i> , in man	<i>maṛdō-mē</i> in eto
	Prep	<i>maṛd par</i> on man	<i>maṛdō-par</i> on eto
		<i>maṛd-tak</i> up to man	<i>maṛdō-tak</i> up to eto.
Agent		<i>maṛd se</i> by man.	<i>maṛdō-se</i> by eto
Vocative		<i>ay maṛd</i> O man	<i>ay maṛdō</i> O men.

(c)—The above example with slight modifications is applicable to all the substantives of the language. It will be observed that the nominative singular *maṛd* remains unaltered as a root. The nominative plural is the same as the singular. The vocative plural always ends in *o* having dropped the nasal *a* () of the preceding case.

¹ For pronunciation vide I Introduction Part II.

SUBSTANTIVES

Exception 1—Feminine nouns (even some ending in ā) are declined exactly like *matr* except that the add the available ē in the nominative plural or ī if the singular ends in i (or ē Hindi) thus *matr* a table nom plural *matrī* 12 or 16 P odour pl *baṛ* 7 *roti* bread a loaf nominative plural *rotiyā* 1. In the oblique cases plural they add 3 as in the example already given thus *matrī ko* to the tables *rotiyu-se* from the leaves. A few peculiarities are dealt with in Lesson 53.

Exception 2—Masculine nouns ending in a or ī if purely Indian and many masculines ending in the unmarked a or imperceptible h (by Hindus often written with a long ā) change their final vowel into in the oblique cases singular and nominative plural and into ī for the oblique cases plural. Thus *kuttā* a dog gen ing *kuttā-kū* kē kī voc ing ay *kutt* nom plur *kutte* gen plur etc *kuttō-kū* kē kī voc plur ay *kutto* *banīyā* grain merchant gen sing *banīyā kī* nom plur *banīyā* gen plur *banīyā kī* 2. *bandā* a slave gen ing *band kī* kī nom plural *band* gen *band kī* etc. Masculine nouns in a not purely Hindi but borrowed from the Arabic Persian or Sanskrit are not necessarily subject to this inflection. For example *dīnā* P "a sage" *pitā* S a father are not inflected the gen ing *kī dīnā-kī* etc nom plur *dīnā* gen plur *dīnā kī* etc. Again *dādā* paternal grandfather may or may not be inflected a gen sing *dādā kī* or *dādā kī* plur *dādā-kī* or *dādā-kī* etc but the inflected form is now rarely used. (See also I 53)

1 & 2: this euphonic ch. 22 from ī in the sing to īyā. Masculine noun in ī make a change for the nom plur as *matrī* nom sing and plur 1 gen. plur *matrī kī*.
3 Or *banīyā*.

(d) The nominative can always be used as a vocative as: *butā* "O dog," instead of *ay* (or *ai*) *butte*

Remark.—In Hindi *ai* is sometimes substituted for *to* and *talak* or *topi* or *lō* for *lak*

III ADJECTIVES

(a)—Adjectives are generally placed before their substantives and agree with them in gender. Adjectives ending in any letter except *ā* are indeclinable. *Bechārī* (f.) is an exception to this rule.

(b)—The termination *ā* is used before a masculine noun only and in the nominative case singular (or the accusative case if under the nominative form). The termination *e* is used before a substantive masculine in any case singular where a postposition or interjection is used or understood, or before any masculine in the plural number. Lastly *i* is used always before a feminine noun. Thus *bars̄ ghār* "a large house" *bars̄ ghār id̄* "of a large house" plur *bars̄ ghār* "large houses" *bars̄ ghārū par* "on the large houses." Again, *kitāb* "a book," being feminine we say *bars̄ kitāb* "a large book" *bars̄ kitāb mē* "in a large book" *bars̄ kitābē* "large books" etc. Adjectives purely Arabic, Persian or Sanskrit, and ending in *a* are not necessarily subject to any change or inflection.

(c)—In like manner the genitive case of a noun or pronoun generally precedes the word which governs it and the use of *kū ke*, or *ki rā re* or *ri* and *mē me* or *mi* in the formation of such genitives is determined by the same rule that regulates the *ā e* and *i* of the adjective. Hence, in Hindustani the application of all genitives nouns

and pronouns, is precisely that of the declinable adjective thus, *ward kũ* is used when the noun belonging to it is masculine and in the nom case singular as *ward kũ befũ* *ward kũ phorũ* etc "the man's son. horse" etc When the word belonging to *ward* is masculine but not in the nom. singular (or the sing acc form without *ko*) then *ke* must be used as *ward ke befẽ ko* "to the man's son" *ward ke befũ ko* "to the man's sons" When the word belonging to *ward* is feminine, in all cases *ki* is used as *ward ki porĩ* "the man's wife" *ward ki befẽ ko* "to the man's daughter" *ward ki befĩyĩ* "the man's daughters."

(d)—In English, when we use the verb to be in making an assertion we put the nominative first then the verb and lastly the thing asserted as my father is wise that man is ignorant In Hindústānī the rule is first the nominative then the thing asserted and last of all the verb thus *merũ bāp dīnā hai* "my father wise is" so *usũ ādmĩ nā dīnā hai* "that man ignorant is"

IV PRONOUNS

(a)—The personal pronouns are thus declined —

	Sing	First Person.	Plur
Nom.	<i>mai</i> I,		<i>ham</i> (always m.) we
Gen	<i>merũ</i> <i>mere</i> <i>meri</i>		<i>ham-ārũ</i> <i>-āre</i> <i>-āri</i>
D and A	<i>mujh-ko</i> or <i>mujhe</i>		<i>ham-ko</i> or <i>-ẽ</i>
Ab.	<i>mujh-se</i>		<i>ham-se.</i>
Loc.	<i>mujh-mẽ</i> <i>par</i> <i>-tẽ</i>		<i>ham-mẽ</i> <i>par</i> <i>-tẽ</i>
Agt	<i>mai-se</i>		<i>ham-se.</i>

	Sing	Second Person	Plur
Nom	<i>mē</i>		<i>tum</i> you
Gen	<i>terē tere, tere</i>		<i>tum-hārū āhre, āhre</i>
D and A	<i>tujā-ko or tujā,</i>		<i>tum-ko or -āē</i>
Ab	<i>tujā-se</i>		<i>tum se</i>
Loc.	<i>tujā-mē, -par -ak</i>		<i>tum-mē par -ak</i>
Agt.	<i>tē-se</i>		<i>tum se.</i>

(b)—It will be observed that the first and second personal pronouns I and thou have a declension peculiar to themselves.

In the first place the gen sing ends in *re re rī* and the gen. plur in *ārā or hārū āre or hāre āre or hārī* instead of the *hē kē kē* of the substantives. The other cases singular are formed by adding the requisite postpositions to the oblique forms or inflections *mujā* and *tujā* at the same time the dative and accus. may optionally add *ko* or *o*. The cases denoting the agent sing are formed by adding *se* to the nom., as *mū-se* and *tē se*, and not *mujā-se* etc.¹

(c)—The rest of the pronouns are simple in their declension all that is requisite is to remember the nom. and oblique form or inflection of each thus *yā* he etc inflect. *is-āē kē -hē*

	Sing	Third Person.	Plur
Nom.	<i>yā</i> * he, she, it, or this	<i>yā</i> (old <i>ye</i>) they these.	
Gen	<i>is-hē kē -hē</i>	<i>is-hē kē, -hē</i>	
Dat.	<i>is-ko or is-o.</i>	<i>is-ko or is-hē</i>	

¹ But when *mūm* in apposition comes after *mū* and *tū* they are changed into *mujā* and *tujā*, as *mujā ghēr-ē se*; *tujā mēdīn se*.

Properly *yā* and *mū* compare *yāhī* here and *māhī* there."

PRONOUNS

	Sing	Third Person.	Plur
Ac	yiā <i>is-ko</i> or <i>is-e</i>		yiā <i>in-ko in-kē</i>
Ab	<i>is-se</i>		<i>in-se</i>
Loo	<i>is-mē -par -tak</i>		<i>in-mē -par -tak</i>
Agt	<i>is-ne</i>		<i>in-kō-ne</i>

(d)—Exactly like *yiā* are declined the four following pronouns. It will be sufficient here to give the nominative and inflection of each, singular and plural.

Nom	<i>waḥ</i> 'he, she it that	<i>waḥ</i> (old <i>acc</i>) <i>thav o</i>
Inflec	<i>us-kū -ke -k</i> etc	<i>thosē</i> <i>us ' kū -ke, -k</i>

	Interrogative	
Nom.	<i>kun</i> who?	<i>kun</i> who?
Inflec	<i>ku-kū -ke -k</i> etc	<i>kin-kū -ke -k</i>

	Relative	
Nom	<i>jo</i> he who etc	<i>jo</i> <i>thav</i> who
Inflec	<i>ju kū -ke -k</i> etc	<i>jin kū -ke -k</i>

	Correlative	
Nom	<i>as</i> (old) <i>that same</i>	<i>so</i> (old) <i>those same</i>
Inflec	<i>i-kū -ke -k</i> etc (old)	<i>sin-kū -ke -k</i> (old)

1 Properly *pat an-wal* compare *yaid* "here" and *waid* "there"
 2 Agret case *waid se* and *jaid se*
 3 In Modern Urdu *wal* is used.

(e)—The following interrogative is applicable either to the singular or plural —

Nom. *kya* what? Infec *kāhe-kī* -ka, -kī of what? etc.

In pure Urdu however the oblique cases of *kya* are used for those of *kya*. The forms *kāhe kī* and *kāhe-ko* may occasionally occur but not the others.

(f)—The word *ap* self, gives as a possessive adjective, *ap-nā* -as -āī “of or relating to self own.” The word *ap* is also employed when addressing respectable persons of any position in life or speaking of a superior in the sense of Your Honour Your Worship His Honour etc. Vide L. 31

(g)—The indefinites are *koī* and *kuchā* some, a, any. The inflection of *koī* is *kis* or *kisā* of which *kisā* is the older form. The plural is *kaī* (or *kaī ek*) “some several.” To these may be added *har* or *har-ek* every which has no inflection. *Sab* every or all “when accompanied by its substantive, is indeclinable but when used by itself in an emphatic sense, it has *sabā* (or *sab*) for the oblique cases plural as, *sab log kaktē kāt* all people say” *sabā as kaktē* “by all it was said but in modern Urdu *sab as* or *sabā as kaktē* is preferred. The compound *jo-koī* “whosoever” has a double inflection *jis-kis-bā* -ka, -kī

V VERBS.

(a)—The Hindustani verb is very regular. The accent always falls on the root syllable as *gir* *gīr* *gā*. The infinitive or verbal noun always ends in *ā* as *gīrā* “to fall,” also “falling”—a masculine noun subject to inflection as, *gīrā* *lā* of falling” *gīrā* *ko* to” or “for falling” By

striking off the syllable *na* we have the root of the verb which is also the second person singular of the imperative as, *ga* "fall thou." By changing *na* into *na* we have the present participle, as *gana* (*ka, na*) "falling." By leaving out the *n* of the infinitive we have the past participle as *gan* (*ka, na*) "fallen." But when either of the long vowels *a* or *o* precedes the *na* the *n* is changed into *y* as *lana* "to bring" *laya* "brought." From these three principal parts of the verb viz. *ga* *gana* and *gan* all the other parts are formed, either by the addition of terminations or by means of the following two auxiliary tenses —

1st PRESENT TENSE.

- | | |
|---|-------------------------|
| 1. <i>na</i> <i>ha</i> I am. | <i>ham ha</i> we are |
| 2. <i>ta</i> <i>ha</i> thou art, | <i>taam ha</i> you are |
| 3. <i>na</i> <i>ha</i> he she or it is. | <i>naam ha</i> they are |

2nd PAST TENSE

- | | |
|--|--|
| 1. <i>na</i> <i>tha</i> or <i>thi</i> I was. | <i>ham the,</i> we were |
| 2. <i>ta</i> <i>tha</i> or <i>thi</i> thou wast | <i>taam the</i> or <i>thi</i> you were |
| 3. <i>na</i> <i>tha</i> or <i>thi</i> he she
or it was. | <i>naam the</i> or <i>thi</i> they were. |

(b)—In the first of the tenses there is no distinction between the masculine and feminine but in the second or past tense the forms *tha* and *the* are masculine and *thi* and *thi* are feminine. In the first person plural *the* is also used for the feminine instead of *thi*. It is a universal rule that except in the Aorist and the Imperative the verb agrees with its nominative in gender as well as in number thus the

¹ *Thi* and *thi* feminine.

² *Ham* is always masculine.

masculine singular is *ā* the feminine singular is *ī* the masc plur *e* and the fem plur *ī* (contracted for *īyī*) As a general rule, it is sufficient to add the nasal *n* (*ṇ*) to the last word of the feminine in the plural as *gaurī thī* not *gaurī thīṇ*.¹

VI. ADVERBS.

(a)—Adverbs present little difficulty The following are a few examples *āj* to-day *kal* yesterday " *turant* quickly *jhat* instantly *yaah* here." These are original Hindi

(b)—Some prepositions are also adverbs as *āge* ahead " (but as a preposition "in front of") [In VII it will be seen that prepositions are really substantives].

(c)—*Zor se*, Urdu "by force" = *ba zor* Persian which latter also occurs in Urdu *dūr tak* far *baṛī āwāz se*, loudly These are substantives with a preposition or postposition.

(d)—*Rāt din* (Hindi) or *shab o roz* (Persian) night and day i.e. all the 24 hours *roz roz* (or *har roz*) every day *ambardasī [se]* by force *jaldī [se]* = *jald* quickly These are merely substantives.

(e)—*Jald* quickly " *dūr* far *wah bāṛ pherīlā hai* he is very smart active These are simply adjectives Vide L. 61 (c)

(f)—The adjectives *asā* *wasīl* *itā* *jitā* (uninflected) etc. are also used as adverbs qualifying verbs as *jatā kṛjā wasā pṛjā* = "as he sowed so he reaped" Sometimes they are inflected adverbially as *asē*, *wasē* etc

¹ For paradigm of verb vide Lesson 7

(g)—*Vi.* “also *hamē-ān* always *āhista-āhisa* slowly silently *rafta rafta* by degrees.” These are real Persian adverbs

(h)—*Itti-fāq-an* by chance is an Arabic substantive in the Ar acc case

(i)—Adjectives in *ana* are especially adverbial as *Sipāh-yūna* “soldier like in a soldierly manner *shāhāna* royal in a royal manner

(j)—The Conj Participle is sometimes adverbial as *Jan bāshkar* “knowingly on purpose is *se bāsh-kar* more than this *chāmpke ānā* to come secretly [*Dida o dānistā P* on purpose.]

(k)—Other adverbs are *ab hī dā's* “this time *sur kahi* somewhere else”; *jahā kahi* “wherever”; *kahi na kahi* “somewhere or other”; *kahi na kahi* “never”; *kahi kahi* “sometimes”; *jah kahi*, “whenever”; *kahi na kahi* “at some time or other” *Vide* also L. 61 (a) (4).

VII PREPOSITIONS

(a)—Strictly speaking there are none. Their place is taken by masculine and feminine nouns followed by a postposition sometimes expressed but usually understood. Thus *ghar ke āge* “before the house really stands for *ghar ke āge mē* “in the front of the house” This explains why some prepositions are masculine and some feminine

(b)—Prepositions may precede or follow the nouns they govern and occasionally when they follow their noun the postposition *ke* or *ki* that precedes them is omitted as *us pās* for *uske pās* The *ke* is usually omitted before *pār* “across the other side”

(c)—*Mānand* like, if it precedes its noun, is masculine and takes *ke* if it follows it is feminine and takes *ki*

(d)—*Us ke sath* or —*kaharā* means “in company with him,” but *us ke samet* = “taking him along with (me)” *amet* is used of lifeless things, animals, children, servants, prisoners, etc. it cannot be applied to superiors *Sipāhī palān ke sath* (not *amet*) *gayā*. *Māī uskar amet* (or *ke sath*) *gayī*. *Sath* and *kaharā* are never used for lifeless things.

(e)—A few Persian and Arabic prepositions occur. These precede their substantive which remains in the nominative form as *be-kān* without an order *be-cāh* helpless.

Hindī nouns in *ā* are however inflected as *be-samjhe*¹ without understanding (it) *be-dihāne* without trace.”

(f)—The Hindi preposition or postposition *bin* contracted *bin* usually precedes (but may follow) an inflected noun as *bin samjhe*¹ without understanding” *bin āne pās* = without food *bin jāne*¹ adv “without knowing, unwillingly

Bin is also a negative prefix as *bin-boyd* adj “unknown.”

VIII INTERJECTIONS

The following are common —*Shāhādā* well-done!” (admiration) *kya kya*! “how excellent! (astonishment and denial) *oāh oāh*! (for admiration and astonishment) *lo* and *kijye* (lit. “take”) = *lo* behold!” and, *hullo!*” *hai* “hullo! (surprise) *āy āy alas!*” but *kas kas* “what a pity!” what a difficulty!” and also “alas!” *chhi chhi*¹ *ho ho*!” “*uf*! (expresses disgust) *ā* I don’t care!”

¹ *Samjhe* and *jāne* are here past participles (inflected), used as nouns.

² A common expression amongst half castes; hence “the *chhi chhi* accent.”

LESSON I

ard m	Man (as opposed to woman)
Ins m.	A human being (from Adam) sometimes a servant <i>radg</i> husband or wife
-ān, m	Man (in the sense of man kind)
it f.	A word <i>talking</i> matter affair
it-chit f	Conversation.
bayit m. ¹	Idea thought imagination (and hence mind)
s/ed adj	White
s/edi f	Whiteness whitewash <i>also</i> the white of an egg
ḡā adj., Hindi.	Yellow <i>also</i> pale from sick- ness etc
ḡā pan * m., Hindi.	Yellowness.
ard, Persian	Yellow
ardi f Persian	Yellowness <i>also</i> the yolk (of an egg).
ḡāḡi adj	Pleased satisfied (in Punjab <i>also</i> well in good health)
ḡā-rāḡi, adj	Displeased, dissatisfied

¹ Vulgarly *khayāl*. The short vowels especially of Arabic words are often incorrectly pronounced in Urdu.

² All nouns ending in *pan* (= English -ness) are masculine

<i>Raza-mandī</i> f	Consent
<i>ḡab</i> adj	Strange (also as an expression of astonishment)
<i>Ajīb</i> adj	Wonderful strange rare
<i>Ta ayyab</i> m sub	Wonder astonishment
<i>Zarra</i> sub. adj and adv (when used as an adjective pronounced <i>zara</i>)	In atom a little please just
<i>Zarra-sā</i> adj	A smallish quantity
<i>Ṣūj</i> f	A needle also the hand of a watch.
<i>Ghaṭī</i> f.	Watch.
<i>Gord</i> adj	Fair hence a British soldier or sailor
<i>Chauk</i> f.	Chair bench also a police outpost.
<i>Pāya</i> m.	A leg of a chair table etc a pillar also leg of a slaughtered animal (used as food)
<i>Hisāb</i> m	Account reckoning
<i>Witāyat</i> f.	A foreign country hence Kabul hence also England
<i>Witāyatī</i> adj	English also belonging to Kabul
<i>Lambī</i> adj	Long
<i>Lamba,ī</i> f.	Length
<i>Chhōṭī</i> adj	Short, or small.

Bāl m used in sing or pl. Hair
Ma'lūm Ar part part (from What: known known
ʿilm knowledge) (used for abstract ideas only)
Chākra m Countenance
Khidmat f Service
Khidmat-qār m Any personal servant (a
 mongst Europeans) a table
 servant

Imān m.

Trust religious belief
 honesty

Be-īmān adj

(Let without faith) dishonest

Be-dīn adj

Without religion irreligious

Diyyānat f

Honesty

Diyyānat-dār adj

Honest.

Bad-diyyānat adj

Dishonest

Qissā Ar m., *Ḥakānā* H f

Tale story narrative

Ki conj

That.

*To*¹ conj and adv

Then, in that case at least as
 for I admit also used as a
 correlative of *agar* and *jab*

Valīto conj

Otherwise

A/so sub. m

Sorrow grief

A/so! interj

Alas!

Pasand adj and sub

Approved, liked approval

Na pasandī f.

Disapproval.

¹ Often use! Particle of emphasis. There is no exact equal a-
 but in English. The use of this very idiomatic particle can be learnt
 from the examples.

<i>Andaśa</i> pl <i>andaśhe</i> , m.	Anxiety anxious thought.
<i>Fikr</i> f (and m.)	Thought reflection, and sometimes = <i>andaśa</i> .
<i>Raz</i> ¹ no pl., m	Grief, sorrow pain of mind displeasure
<i>Āp</i> pl.	Your Honour (requires a verb in the third person plural)
<i>Kām</i>	Work, business.
<i>Shikayat</i> f	Complaint accusation (also in high Urdu, ailment)
<i>Bhāri</i> adj	Heavy important, serious.
<i>Der</i> f suba. and adj	Late lateness delay
<i>Dere</i> f. suba. (not good Urdu)	Lateness
<i>Itai der</i> mē	In the meanwhile while this was going on.
<i>Har</i> pron.	Every each.
<i>Har ek</i> pron	Each one.
<i>Risāla</i> ² pl. <i>risāle</i> , m	Native cavalry a pamphlet
<i>Ab</i>	Now
<i>Abhi</i>	This very moment
<i>Layā</i> (<i>kis</i> as)	To fight (with)
<i>Ānē</i> int.	To come.
<i>Taiyār</i> adj	Ready prepared.
<i>Hāzīr</i> adj	Present.
<i>Sāth</i> (accg) prep and suba.	With accompaniment.

¹ *Raz* and *gham*, sing = various kinds of affliction.

² Most nouns ending in the silent Persian *ā* are masculine.

fordable throughout the hot season" substitute *hai* and the meaning is This river is fordable now [Continuous action however without a break, is expressed by *rahiā hai* as *Is mahī mahī pāsī pāyāb rahiā hai* this river is fordable throughout the year] (2) present action as *Abhi bārsh hai* it is now raining (3) a general truth, as *Chap mahī do aī yā hai* watches have two hands. *Hai* indicates a particular thing or existence as *Yūrop ke rahne wālē gare hote hai* (not *hai*) "Europeans are fair" but *mera bhāī garā hai* my brother is fair" *Chair mahī chār pāe hote hai* (not *hai*) chairs have four legs" but *is chair mahī pāch pāe hai* (not *hote hai*) "this chair has five legs" *Khudā hai* there is a God God exists *Yak darakhī ab tak hai* that tree still exists.

Note.—*Ma ilm hai* "it is known" *ma ilm hotī hai* "it appears it seems."

(b)—*Thā* signifies "was" at a particular moment *hai* signifies "became" The English *was* has often to be rendered by *hai* and not by *thā* when in English "became" can be substituted for "was" it must be translated by *hai*.

(c)—*To* as an English is not always translatable vide note 1 page 16 *Dehko to* "just look" *yā to sach hai* now that's not true.

(d)—Is the (your) master *Sāhib¹ hai* (vulg *hai*)
at home?

My account (or reckoning) is *Haandā hai* *hai* *thī* *hai*
right and yours is wrong. *hamārā² ghalaṭ.*

¹ *Sāhib* as a term of respect requires a plural verb.

² In Lucknow and Delhi *marā* would be used. In Delhi *terā* for small children or menial servants; but in Lucknow the singular *terā* is only used in poetry or in addressing the Deity.

That man's hair is long	U mard ke bāl lambe hai
He is pale	U s kṛ chhīta card hai
Is your <i>khidmatgār</i> (table-servant) a dishonest man?	Kyā tumhārā khidmat-gār de-sūān (or bad diyāmat) hai?
This is not the case in England.	Wīkūyat me yeh bāt nahī hai (or hai ha)
He was not in the least annoyed put out.	Ukha garā bhī ' nā rā ka hua
This is a wonderful story tale	Yeh kahāni bahut ajīb hai
I think about this a great deal	Mujhe se bāt kī barā khayāl hai
The funny thing is that he agreed to this (or was pleased at this)	Ajīb to yeh hai ki woh se bāt par rā hua
I don't like this, I don't like such behaviour or I don't like this affair	Yeh bāt mujhe pasand nahī ¹ [hai]
I am very anxious (nervous) about this matter	Mujhe se bāt kī barā (or bahut) andāzha hai
I am full of thought anxiety	Mujhe barī fikr hai
This is a very astonishing thing	Barī to ajīb ki bāt hai
I am very sorry for this	Mujhe se bāt kī barā afsos hai
I am very sorry for him	Mujhe uske bāl par barā afsos hai
This is a sad affair	Yeh barī afsos ki bāt hai

¹ Bāi also even.² Fada L. 18 (1).

About what is Your Honour grieved ?	Āp ko kis bāt kī ranj hai ?
He has a complaint against you (your Honour)	Us ko āp se shikāyat hai
Of what matter (or ailment) do you complain ?	Kis bāt kī shikāyat hai ?
This is a serious, important matter	Yeh (to) bhāṛī bāt hai or yeh (to) bari bāt hai
He has some business to do	Us ko kuchh kām hai
What business have you here ?	Yahā tumhārā kyā ¹ kām hai ?
You have no business here.	Yahā (tumhārā) kuchh kām nahī hai
This is the case in every regi- ment of native cavalry	Yeh har ek risāle mē hotā hai.
It is now finishing, being com- pleted	Ab tamām hotā hai
He is always ready to quarrel with me at the least thing	Uskē garā aī bāt par mujh se kaynē ko tangī ² hotā hai.
I will be ready directly	Mai abhī tangī ² hotā hū
How is it he does not come ?	Yeh kyā bāt hai ki uskē kāp nahī hotā [har] ?
He won't recover get well (lit. where, or when, is he getting well ?)	Uskē khalī (or kab) achchhā hotā hai ?
How could he get well (lit. when was he getting or be- coming well) ?	Uskē kab achchhā hotā thā ?

¹ Note spelling and pronunciation of *kyā* what ? and *kiyā* (ki-
yā) "he etc. did."

² More correctly *tangī*

³ Or more forcibly *ke-ryā* had

You are never in time	Тум кадык кыт пар кыт нады коте [ho].
I (your slave) have committed a fault (lit from your slave a fault has occurred)	Банде ¹ се ет кыт пар кыт
I didn't succeed at all in the least (lit nothing at all was done by me)	Мунд се кыт пар кыт на-кыт
You are very late you have come very late	Тум ко дме ² мд бары дер кыт or тумкыт дме мд бары дер кыт or тум ке ³ бары дер логд,д

LESSON 3

(a)—(1) *On the degrees of comparison* —When two objects are compared that with which the comparison is made is put in the ablative but no alteration is made in the adjective thus, "this house is higher than that house" is *Yik ghar us ghar se dikhi hai* this house than that house is high. Sometimes however the adverb *zyada* or *aur bhi* "more" is used as in our own language as *Yik ghar us ghar se zyada dikhi hai* "this house is more lofty than that house" *aur bhi* "blacker" *aur bhi kahi* "even blacker" For the superlative a universal comparison is made thus "This house is the highest" *yik ghar sab se dikhi hai* literally this

¹ Or (see. bandi se. Ladli=girl bondmaid, etc., is also used as a feminine for bandi.

² Infinitive.

³ Ye sign of the Agram case; used with past tenses of transitive verbs.

house is higher than all. Sometimes, the adjective is repeated and *se* is inserted between as *acchāṣe se acchāṣe maṭṭṭe mal dekhāo*, show me the best velvet."

(2) Note the following intensives *Bahut acchāṣa* very good *bahut hi acchāṣā* very good indeed, exceedingly good" *nikūyat¹ sarī* extremely cold *baḥī bhūtar* far better" Also the Persian phrase *ba-karyakā bhūtar* "by (many) degrees better" *Vide* also L. 48 (b) (2) L. 61 (k), and last Example in L. 62

(3) *Wah sab se akunqim hai* he is the most enthusiastic of the lot *sab se koshyār hai* he is the most intelligent" *us ki misāl to yā acchāṣa hai* compared to that this one is good.

(b)—There is no word to express "too" before an adjective the simple adjective is used as *Yā ziyāda hai* this is too much.

(c)—*Aur* is both a conjunction, and a pronominal adjective in the latter sense it means "more other another" *Aur se wah acchāṣā hai* he (or it) is better than the others *Aur to aur* = not to speak of others"

(d)— <i>Irāda</i> m.	Intention.
<i>Makān</i> , m	Place house
<i>Bah²</i> adv	Also at all, even.
<i>Baī baī</i> adv	And also both
<i>Dono</i> or <i>domo</i> adj	The two both
<i>Hī³</i> particle.	(Used for emphasis)

¹ *Nikūyat* sub. f "extremely" also used as adj and adv

² For *als* "also," vide Lesson 57 () (2).

³ *Samē* AI "immediately on hearing." Numerous examples of the use of AI are given in Lesson 51 () and (f)

<i>Yāhī</i> pron	This very the same
<i>Wāhī</i> pron.	That very the same
<i>Billā</i> m.	Tom-cat
<i>Billī</i> f.	She-cat
<i>Ta</i> adj	Sharp swift hot (to the taste as spices etc)
<i>Ta</i> sub	Sharpness swiftness etc
<i>Jo</i> gen <i>yishā</i> relat pron and conj	Who which that he who that which also if when as.
<i>Sh</i> adv	Only
<i>Faḡa</i> adv	Only
<i>Bah-tar</i> Pers comp.	Better
<i>Pā</i> H., prep and adv	Near
<i>Naḡīk</i> P prep	Near
<i>Ma</i> f	Chilli pepper
<i>La</i>	Red
<i>Col</i> [sub <i>golī</i> and <i>golā</i>]	Round
<i>Col mirch</i> f	Pepper-corns
<i>Lāl mirch</i> f	Red chillies red pepper
<i>Haṣ mirch</i> f	Green chillies.
<i>Garm</i> adj	Hot.
<i>Garm</i> f.	Heat warmth, summer and <i>vulg.</i> , syphilis.
<i>Ḥaṣī</i> ¹ adj	Sufficient
<i>Kiṣṣyat</i> ¹ sub.	Sufficiency economy
<i>Ḥa</i> adj and adv	Enough sufficient.

¹ These two words are derived from the same Arabic root.

<i>Lā iq</i> adj and prep	Fit, able, competent qualified
<i>Layāqat</i> ¹ sube	Ability qualification capacity merit.
<i>Ziyāda</i> <i>baykār</i> ²	More.
<i>Kam</i> adj	Less.
<i>Kamī</i> sube., f	Deficiency
<i>Ūchā</i> adj	High.
<i>Ūchā,</i> sube f	Height.
<i>Umr</i> f	Age
<i>Barābar</i> ³ adj adv and prep.	Equal continuously all along and <i>relg.</i> , opposite
<i>Jalāh</i> f sube and adj	Falsehood false.
<i>Jalāhā</i> adj	False <i>har</i> [sube leavings of food].
<i>Hosh</i> , m.	Senses, proper senses.
<i>Hoshyār</i>	Clever sensible sober (not drunk) alert (of sentries)
<i>Hoshyārī</i> f	Cleverness carefulness soberness alertness.
<i>Dīl</i> , sube.	Heart, mind (<i>lit</i> and <i>fig</i>)
<i>Rahm</i> , sube.	Pity mercy
<i>Rahm-dīl</i> adj	Of pitiful heart.
<i>Sakhī-dīl</i>	Hard-hearted
<i>Sang-dīl</i> ⁴	Stony hearted.

¹ *Lā iq* and *layāqat* are derived from the same Arabic root.

² The Consecutive Participle of *baykārī* is increase."

³ *Lā. har-ā-bar* P., "breast to breast.

Sang P "a stone."

<i>Narm-dā</i>	Soft-hearted
<i>Nisbat f</i> and prep	Proportion betrothal connection with reference to
<i>Aferī nisbat (mā)</i> .	Compared to me in comparison with me.
<i>Matkham m</i>	Butter
<i>Shorbē m</i>	Broth or soup
<i>Āmasak m</i>	Salt
<i>Āmasak, adj</i>	Salty salted savoury
<i>Shaukar</i>	Husband.
<i>Khānād</i>	Husband, or master
<i>Jorā</i>	Wife
<i>Bībī</i>	Wife or lady
<i>Bhāī</i>	Brother chum etc
<i>Bahin</i>	Sister
<i>Larkā</i>	Boy
<i>Larkī</i>	Girl
<i>Bhāl f</i>	Mistake error
<i>Bhālāwī int (i e does not take ac).</i>	To forget also to make a mistake
<i>Qalam m</i>	Reed pen cutting of a plant
<i>Qalam karād</i>	To strike off with one blow to cut right off aslant
<i>Bayhaī m</i>	Carpenter
<i>Bayhaī mistrī m</i>	
<i>Mistrī</i>	Carpenter blacksmith or mason.
<i>Lohār</i>	Blacksmith
<i>Lohār mistrī</i>	

<i>Mere pās</i> (lit. near me)	I have. [<i>Vide</i> L. 20 (e)].
<i>Shādī</i> I	Marriage or any celebration (in writing "gladness")
<i>Kabhī</i>	Ever
<i>Kabhī nahī</i>	Never
<i>Wahī</i>	There.
<i>Wahī</i> (emphatic)	In that very place.

LESSON 4.

(a)—*Bahut* (adj. adv.) when it means "many" takes either a singular or a plural noun as *bahut din tak bahut mahine tak* or *bahut dinō tak bahut mahinō tak* but *bahut māl hai* there is much wealth. It has a plural as *bahutō se pūchhā* he asked (from) many.

(b)—This butter is too little	<i>Yā makhan thorā hai</i>
No it is plenty	<i>Nahī bahut hai.</i>
It is sufficient	<i>Kāfī hai</i> or <i>bas hai</i>
There is too little salt in the soup	<i>Shorō (or vulg. shorā) mē namak kam hai</i>
Give (me) one more	<i>Ek aur dō.</i>
These two are different not alike	<i>Yā aur hai aur wah aur</i>
This is some other man	<i>Yā aur ādām hai</i>
Oh! I've come to the wrong place (house) by mistake!	<i>Hāī! bhāle se! aur makān par ā-gayā.</i>
I have changed my mind [<i>lit.</i> now my intention is other (than it was)].	<i>Ab merā irādā aur hai</i>

I have more pens and books than your munshi has. Mere pā qalam aur kitābī
tumhō e munshī (ke' qalam
aur kitābī) se ziyāda hai

He has more planks than the carpenter has. Us ke pā barāsi muntri se
bahut ziyāda hai

This pepper (or chilli) is very hot. Is mirch bahut tez hai

This tea is too strong. Yeh chā bahut tez hai

It is quite near. Pās (or nazdik) hai hai

I too am here. Mai bhi yahā hū

It is not at all not in the least hot here. Yahā kuchh bhi garam nahī
hai

Only this one is good thus. Sirf yehi acchha hai

This is the same tom that was here yesterday. Yehi tuk (or yehi tukhi) hilla
hai jo kal yahā thā

His house is high but mine is still higher. Uski malān ācha hai lekin
merā (malān us ke malān
se) aur bhi āchā hai or
Uski malān āchā hai lekin
merā malān us ke malān
se bhi āchā hai

Longer is mā domō barābar hai

It is not old though she is older than I am not younger. Yeh ziyāda umar ki nahī hai
gauri mujh se bari hai chhoti nahī

1 Here ke as qalam is masculine; the substantives following are of different genders. Note that the second substantive only is collected

He is a greater liar	W'ak ziyāda jhūṭhā hai
Which is nearer Delhi or Lahore ?	Yahā se kiska ¹ nazdīk hai Dillī yē Lāhor? or Dillī yuhā se nazdīk ² hai yē Lāhor?
The son is less sharp clever than the father	Beṭā bāp se kashyūrī mē kam hai.
He is not in his right senses (he is mad or drunk, etc.)	W'ak kash mē nahī hai
He is in a swoon	W'ak de-kash hai
He came to himself	W'ak kash mē āyē
You had better go (lit your going is better or is good)	Tumhārā yāw ³ bēhtar hai (or achchhā hai)
Compared to him I am pitiful soft hearted	Us kī nisbat to mē rahīm-dīl hī
He has more ability merit	W'ak us se liyāqat mē hayākar (or ziyāda) hai
Has his marriage ever really taken place ?	Us kī shādī kabhī hu, bā hai?
Stop! Suffolent! Cease!	Bas karo.
I have only one book.	Mere pās qir/ ek kitāb hai.
I have just the one book.	Mere pās sir/ ek hī kitāb hai.
Vacc ⁴ warm milk.	Garm garm ⁴ dūdā

¹ Kiska who which? "Kis" could not be used.

² Or is yuhā be pās but not yuhā be pās.

³ Jhāñ infinitive used as a noun "going."

Note that the noun in this case is sing The root idea is this repetition is fierceness and not warmth.

(a)—In asking a question, Hindūstānī does not like English invert the words: the tone of the voice alone marks the interrogation. There are however a few interrogative words such as *kūna* "who?" *kyā* "what?" *kahā* "where?" etc. the use of which cannot be mistaken. When a sentence contains no such interrogative word *kyā* or *kyī* may be used at the beginning as *Kyā yih tumhārā qalam hai?* "Is this your pen?" This word *kyī* is not necessary in speaking: a the tone of the voice indicates interrogation.

(b)—The Interrogative pronouns are both substantives and adjectives.

kyāna means "what?" as well as "who?" and "which?" but *kyī* means only "what?" The difference between the two is that *kūna* is used before real nouns while *kyī* is used before abstract nouns and adjectives as *Yih kūna kutīā hai?* "what dog is this?" but *Yih kyī lāl hai?* "what is this?" "what is all this?" *Pūchāne mē sharm kyī hai?* "what shame is there in a king?" *Kyī khūb =* "how nice!"

Note—*Yih kyā chī hai?* "what (thing) is this?" appears to be an exception to the rule.

(c)—Note the force of *kyī* in the sense of "rather" *Yih kyī? deo hai?* "man you call him? he is a devil" = *ā / m* *nahī* *bolī deo hai?* "he is not a man but nay a devil."

(d)—*Kūna* and *kyī* (as also *kahā*) are used in indirect as well as in direct question as *Maī jānā hū kī kūna hai?* "I know who he is" and *maī nahī jānā hū kī kūna hai?* "I don't know who he is" *maī jānā hū kī kūna hai?* (*= jānā kūna hai maī / m hai?*) "I know what he is."

Remark—According to Platts the first example is unidiomatic and wrong—according to him the governing clause in such sentences must be either directly or indirectly negative. This is I think a mistake and also last examples in lesson 6.

(e)—Interrogation often expresses a strong negation as *Mera pāṛ kapaṛa kahlā hai* 'I have no money (lit. where have I any rupees?)'

(f)—To indicate a question *kya* (= well!) can be substituted for *kyā* at the beginning of a sentence and can precede it. *Kya* indicates a little surprise but *kyā* merely draws attention to a question. *Kyaṁ kach āceṛā* 'what! will he come?' *Kyāṁ kach āceṛā* 'well will he come?' *Kyāṁ kyāṁ kach āceṛā* 'well? is he going to come?'

(g)—*Yeh* this and *us* that are modern Urdu the same in the nominative singular and plural; *ye* and *us* are not now used (except in Hindi).

(h)—*Kaisa* ' (gen. sing. Who? Which? What? *Kitna* and gen. pl. *Kitnā* whose)

Kyaṁ! indeclin. [but *vide p* 7 (e)] What? also How? How!

Kaisā! adj. and adv. Of what kind? How? How!

Kahā! Where?

Kidhar! Whither?

Kitnā? adj. and adv. How much?

Kitne! masc. pl. How many?

Kai! How many?

Kāb ?

Kyā ?

Kis wāṣṭe (or -īye)

Is wāṣṭe (or -īye)

Kyā-kar ?

Kāhe-lo ?

Kāhe-kā ?

Dāna m.

Chamā m

Log (gen. logō kṛ) pl

Nām m. (nāmī adj)

Be-acquā/

Khednā tr and intr

Tūsh khednā

Khilonā sube

Bajmā intr

Bajmā tr

Gīt m

Gānā intr

Gīt pīnā ?

Dīl m

Dīlēr adj

When ?

Whv ? Well ?

For what ? Whv ?

For this therefore

How ?

For what ? Whv ?

Of what ?

Grain vulg gram

Gram the chick pea

People

Name

(Lat without sense) fool

To play

To play card

To plaything

To sound be played

To play make music

Song

To sing

To sing a song

Heart mind (lit and fig)

Brave bold

1 The nominative *kīdā* = *kyā* is used only in the Braj dialect of Hindi and not in Hindustani

2 Cognate with *acchā* as in *khednā* to jump a jump.

<i>Jān</i> /	Life soul.
<i>Merī jān.</i>	My life my dear
<i>Jān-kaar m</i>	Animal
<i>Ḍikr m.</i>	Mention
<i>Tarāk f</i> gen. a prep.	Manner way like
<i>Tarāk parāk ke</i> or <i>hi</i>	Of various kinds.

LESSON 6

Who is it? It is I	<i>Kaun hai? Mai hū.</i>
Who are those people?	<i>Wah kaun log hai?</i>
What book is this?	<i>Yeh kaun kitāb hai?</i>
What is your name?	<i>Tumhārā kyā nām hai?</i>
How foolish you are!	<i>Tum kyā be-waqūf ho!</i>
What colour is it?	<i>Us kā rang kyā hai?</i>
What's all this, what has happened what's the matter?	<i>Yeh kyā haal?</i>
Where (or when) can this thing be obtained? (simple question) or such a thing can not be got again. ¹	<i>Aisi chiz kahaḍ (or lab) milay?</i>
How much grain have they got?	<i>Us ke pās kitnā dāra hai?</i>
To what people do these horses belong?	<i>Yeh phōre ka log ke hai?</i>

¹ If the latter meaning be intended, stress should be laid on the word *kahaḍ* or *lab*

² Future tense of *milaḍ* to be obtained etc."

- What relation is he of yours ? *Itak tumhārē kahan koṭā hai ?*
 You (Your Honour) here and
 whr ? How is it you are
 here ? *Ap yāhē kahaḥ ?*
- Of what is this toy play
 thing made ? *Yeh khilōnā kāhe-kū hai ?*
- How can you¹ fight with me²
 or Who are you to fight
 with me ? *Tum mujh se kyā laoge ?*
- What kind of animal is this ? *Yeh kaisā jāmīn hai ?*
 What is the milk like ? *Dūdā kaisā hai ?*
- How big it is³ *Kaisā (or kitna or kis-qadar)
 bōṭā hai*
- How ill he is⁴ *Itak kisē bīmār hai (also
 = kis parah bīmār ho saktā
 hai how can he be ill ?)*
- However brave he may be *Itak kaisē hi dūr ho⁵*
- Not to mention his playing
 (settling a idle his playing)
 his singing is excellent *Uske bājīne kī kyā idr uskā
 gītā bhi bahut ḥayāt hai*
- The train must have come in
 a long time ago *Rel⁶ kab H ā-ga i loṅg ?*
- How could the gait of the
 chakor partridge compare
 to hers ? (Le it could not
 compare) *Chakor u ki chāl ki parah kyā
 cholegī ?⁷*

¹ Daz with a difference in intonation *Kyā mujh se tum laoge*

² "What do you want to fight with me ?"

³ About as Pres. B. of of hand.

⁴ Future 3rd pers. case. case of chālā to move he is moving."

I know what I have to do	<i>Mae jānāī hū ki musāle kyā kyā karāī chāhīye.¹</i>
Now I understand what decision to give	<i>Ab main samjhāī² ki kyā faisla karāī chāhīye.¹</i>
Black you call him? he is a griddle (i.e. as black as the bottom of a griddle)	<i>Kālī kyā? tarāī hai.</i>
I know who the thief is.	<i>Ma'lam hai (or ha, ā) ki chor kuna hai</i>
I know what is in this box	<i>Musāle ma'lam hai ki us baṭe mā kyā kyā³ chāī hai</i>

LESSON 7

The following is a paradigm or example of the conjugation of the neuter or intransitive verb *girāī* to fall." It may be observed that the tenses naturally divide themselves into three groups of three tenses each.

(a)—Root *gir* fall thou Pres. Part. *girāī* (*ha, ā*) falling
Past Part. *girā* (*ha, ā*) fallen Conj. Part. *gir-ha* or *gir-ā*
(rarely *gir*⁴) having fallen Adv. Part. *giraī* *hi* immediately
on, or in the very act of falling as soon as—fell Noun of
Agency and Future Part. *gira-āī* faller or about to fall.

(1) *Tenses of the Root.*

Active I fall or may fall etc.

- 1 *Mae gir-āī* I may or should *Ham gir-āī* we etc.
fall, were I to fall.

¹ Chāhīye is necessary "

² Proteſta.

³ *Kyā kyā*, what various (things).

⁴ This shortened form often indicates more haste than the full form.
Vid. also L. 55 (d).

2 Tā gir-e thou etc

Tum gir-o you etc

3 Wāh gir-e, he etc

Wāh gir-ē they etc

Note that though in Greek the Aorist is a past tense in Hindi and Urdu it corresponds to a Present Subjunctive

The FUTURE. I shall or will fall etc is formed by adding to the Aorist gā for the masc and gi for the fem sing and ge for the masc and gī for the fem plur

	m.	f.		m	f
1	Mas gir-ā-gā	gi		Ham gir-ē-ge	gi ¹
2	Tā gir-e-gā	gi		Tum gir-o-ge	gi
3	Wāh gir-e-gā	gi		Wāh gir-ē-ge	gi

IMPERATIVE Let me fall, etc differing from the Aorist in the second pers. sing only

Sing

Plur

1 Mas gi -ā let me fall

Ham gir-ē let us etc

2 Tā gir fall thou

Tum gir-o fall ye

3 Wāh gir-e let him fall.

Wāh gir-ē let them etc

(2) Tenses of the Present Participle

The CONDITIONAL. Had I fallen, or I would have fallen.² etc

	m.	f.		m.	f
1	Mas girā or girī			Ham gi -de (m. or f) ¹	
2	Tā girā or girī			Tum gir-de or -ī	
3	Wāh girā or girī			Wāh gir-de or -ī	

¹ Ham is always masc., except in the Punjab.

² Refers to time past present or future but usually for past

PRESENT I fall or am falling etc

m	f	m	f
---	---	---	---

- | | | |
|---|---|---------------------------------|
| 1 | <i>Maĩ girā hē¹ or girī hē</i> | <i>Ham girē² hai</i> |
| 2 | <i>Tū girā hai or girī hai</i> | <i>Tum girē ho or girī ho</i> |
| 3 | <i>Wah girā hai or girī hai</i> | <i>Wah girē hai or girī hai</i> |

IMPERFECT I was falling or used to fall, etc.

m	f	m	f
---	---	---	---

- | | | |
|---|---------------------------------|----------------------------------|
| 1 | <i>Maĩ girā thē or girī thē</i> | <i>Ham girē thē.</i> |
| 2 | <i>Tū girā thē or girī thē</i> | <i>Tum girē thē or girī thē</i> |
| 3 | <i>Wah girā thē or girī thē</i> | <i>Wah girē thē, or girī thē</i> |

(3) Tenses of the Past Participle

PRETERITE or PAST TENSE. I fell.

m	f	m	f
---	---	---	---

- | | | | |
|---|-----------------------------|----------------|-------------------------|
| 1 | <i>Maĩ girā³</i> | <i>or girī</i> | <i>Ham girē</i> |
| 2 | <i>Tū girā</i> | <i>or girī</i> | <i>Tum girē or girī</i> |
| 3 | <i>Wah girā</i> | <i>or girī</i> | <i>Wah girē or girī</i> |

PERFECT I have fallen

m	f	m	f
---	---	---	---

- | | | |
|---|---------------------------------|---------------------------------|
| 1 | <i>Maĩ girā hē or girī hē</i> | <i>Ham girē hai</i> |
| 2 | <i>Tū girā hai or girī hai</i> | <i>Tum girē ho or girī ho</i> |
| 3 | <i>Wah girā hai or girī hai</i> | <i>Wah girē hai or girī hai</i> |

¹ An old form of the Present still used locally is formed by adding *hē* etc. to the Aorist, as *maĩ girā hē* etc.; *hai* m. and *hai* f. are sometimes used for *hai*.

² *Ham* is always *mohe*, except in the Punjab.

³ In verbs like *nikāl-ā*, *nikāl* "to come out, turn out" the Preterite is *nikāl* and not *nikāl-ā* as would be expected so too *sunā* and *sunāl*.

PLUPERFECT I had fallen

- | | | | |
|---|--------------------------|----|---------------------------|
| m | f | m. | f |
| 1 | Has girā thā or girā thā | | Ham gire the |
| 2 | Tū girā thā or girā thā | | Turn gire the or girā thā |
| 3 | Wah girā thā or girā thā | | Wah gire the or girā thā |

(b) Additional Tenses

1 Future Imperative 2nd per mg and pl Tū or tum giraye
 f " (m the future) (This form also used as a 2nd pers. sing
 Preterite for the Deity)

2 Respectf l Imperative Respectf l Aorist or Impersonal Aorist
 2nd person pl (āp) giraye please fall (now) one should fall (now)
 (In this form there is a slight idea of command)

3 Future Preterite 2nd or 3rd persons pl (āp) girayē please fall
 (m the future). (In this form there is no command)

4 Wah girā āh he may be falling; wah girā āhē he will or must
 be falling; wah girā āhē had he been (or he would have been) falling
 etc (of time past or present not of future); girā āh he may have
 fallen; girā āhē he will or must have fallen or wah girā āhē had
 he fallen etc (of past time only)

5. In transitive verbs tenses formed from the Past Part require
 the agent case (m)

The personal pronouns except when emphasis is required may be
 omitted especially in those tenses in which the endings clearly indicate
 the number and person such as the Future.

(c) The Negatives These are *na* and *nah*. The first
 prohibitive only precedes or follows the Imperatives it is
 impersonal and so the modern tendency is to discard it
 In stead of *na* *na* can precede or *nah* follow the Impera
 tives (or the Infinitive when the latter is used as an Impera
 tive)

¹ In āp gir there is no command.

Nak̄ alone is used with the Present Tense.

With the Aorist and the Past Conditional *na* is preferred but *nak̄* may be used.

(d) The next is a verb of extensive use and is conjugated precisely like the preceding —

Hom̄ to Be or Become

Root *ho* Pres. Part. *hot̄* (*ho, h̄*) Past Part. *h̄* Con-
junc Part. *ho-h̄* or *ho-h̄* (rarely *ho'*) having become Adv
Part. *hote* *ho* immediately on becoming or happening, as
soon as etc Noun of Agency and Fut Part. *hote-tot̄* be-or
or about to be or become

(1) *Tenses of the Root*

AORIST I may be or should be, etc

1	<i>Maī h̄</i>	<i>Ham̄ h̄</i>
2	<i>Tū ho</i>	<i>Tum̄ ho.</i>
3	<i>Wūh̄ ho</i>	<i>Wūh̄ h̄</i>

FUTURE I shall or will be, etc.

1	<i>Maī h̄gā, or -gi</i>	<i>Ham̄ h̄gā.</i>
2	<i>Tū h̄gā or -gi</i>	<i>Tum̄ h̄gā, or -gi</i>
3	<i>Wūh̄ h̄gā or -gi</i>	<i>Wūh̄ h̄gā, or -gi</i>

IMPERATIVE¹ Let me be, etc

1	<i>Maī h̄.</i>	<i>Ham̄ h̄</i>
2	<i>Tū ho</i>	<i>Tum̄ ho.</i>
3	<i>Wūh̄ ho</i>	<i>Wūh̄ h̄</i>

¹ *Vide* also Lesson 55 (d).

² Compare with the Pres. (Aux) Tense p. 2.

³ In this verb identical with the Aorist.

(2) *Tenses of the Present Participle*

INDEFINITE Had I been or (would that) I had been.

1	Maī	} kōkū or kōf	1	Ham	kote
2	Tu		2	Tum	} kote or kōf
3	Wuh		3	Wuh	

PRESENT I am, or become etc

1	Maī kōkū or kōf kō	1	Ham	kote kō
2	Tu kōkū or kōf kō	2	Tum	kote or kōf kō
3	Wuh kōkū or kōf kō	3	Wuh	kote or kōf kō

IMPERFECT I was becoming or used to become

1	Maī	} Hōkū thā or kōf thā	1	Ham	Hote thā
2	Tu		2	Tum	} Hote thā or kōf thā
3	Wuh		3	Wuh	

(3) *Tenses of the Past Participle*

PRETERITE or PAST TENSE I was or became

1	Maī	} Thā or kōkū or thā or kōkū	1	Ham	Thā or kōkū
2	Tu		2	Tum	} Thā or kōkū or Thā or kōkū
3	Wuh		3	Wuh	

PERFECT I have been or become.

1	Maī kōkū or kōkū kō	1	Ham	kōkū kō
2	Tu kōkū or kōkū kō	2	Tum	kōkū or kōkū kō
3	Wuh kōkū or kōkū kō	3	Wuh	kōkū or kōkū kō

PLUPERFECT I had been or become

1	<i>Maī</i>	}	<i>Hu,ē thē</i>	1	<i>Ham</i>	<i>Hu,ē thē</i>
2	<i>Tū</i>		or	2	<i>Tum</i>	<i>Hu,ē thē</i>
3	<i>Wuh</i>		<i>hu,ī thī</i>	3	<i>Wuh</i>	or <i>hu,ī thī</i>

1 Fut. Impera. *Hu,īyo* (irregular)2 Respect Impera etc *Hu,īye* (irregular)3 Future Precoative *Hu,īyegā* (irregular) ¹

LESSON 8

(a)— <i>Chis</i> pl. <i>chisī</i>	Thing
<i>Ko,ī</i> (with noun in sing.) gen <i>hīī kū</i> pl <i>kū</i>	Some-one any one some any one a certain one about nearly
<i>Ka,ī ek</i> or <i>kū</i>	Several.
<i>Ko,ī nahī</i>	No-one
<i>Kuchh</i>	Something somewhat at all some, a few
<i>Yī kuchh</i> or <i>itnī kuchh</i>	All this so much
<i>Kitnī kuchh</i>	How ever much
<i>Ko,ī chis</i>	Something
<i>Kuchh nahī</i>	Nothing
<i>Ko,ī ko,ī</i> pl	A few
<i>Ba z-e</i> , or <i>ba z</i> pl.	A few some (persons or things)
<i>Ghar</i> H m.	House home family

¹ The other additional forms are regularly formed.

Kāṇaḥ 1 m	Compartment case (<i>alone</i> it does not mean 'house')
Kābīṭar kṛāma	Pigeon-house, dove-cot
Saṁ or saṁ	One hundred
Deṣḥ	One and a half
Bīs	Twenty
Ādhā adj	Half
Ek do or ek āḥ	One or two
Maxjūd adj	Existent <i>also</i> present available
Hāzīr adj	Present ready
Khālī adj and adv	Empty vacant only
Ghaṇṭā ¹ f	An hour a watch or clock.
Bāṅghā m	Originally a thatched house now any one-storied house (of European fa hion) <i>also</i> the Bengali language
Ḍam m	Breath life a moment a breath
Ek-ḍam	At once immediately (<i>ruḷq</i>) direct completely
Ek-ḍam se	All together
Be-ḍam	Out of breath
Furāt f	Leisure opportunity

¹ Except in Persian constructions

² Originally there were 60 ghāṇṭā in one dā and night (rāt) 60 ghāṇṭā was about 4 minutes

PLUPERFECT I had been or become

1	Maĩ	} <i>Hu,ā thā</i> or <i>hu,ā thā</i>	1	<i>Ham</i>	<i>Hu,ā thā</i>
2	<i>Tu</i>		2	<i>Tam</i>	<i>Hu,ā thā</i> or <i>hu,ā thā</i>
3	<i>Wu</i>		3	<i>Wu</i>	<i>hu,ā thā</i>

- 1 Fut. Impera. *Hu,āyo* (irregular)
- 2 Respect Impera, etc *Hu,āye* (irregular)
- 3 Future Precative *Hu,āyega* (irregular) ¹

LESSON 8

(a)— <i>Chiz</i> , pl. <i>chizē</i>	Thing
<i>Koĩ</i> (with noun in sing.) gen. <i>Koĩ kā</i> pl. <i>ka,</i>	Some-one any one some any one a certain one about nearly
<i>Koĩ ek</i> or <i>ka,</i>	Several
<i>Koĩ nahī</i>	No-one
<i>Kuchh</i>	Something somewhat at all some a few
<i>Yeh kuchh</i> or <i>itna kuchh</i>	All this so much
<i>Kitnā kuchh</i>	However much
<i>Koĩ chiz</i>	Something
<i>Kuchh nahī</i>	Nothing
<i>Ko, ko, pl.</i>	A few
<i>Ba'z,</i> or <i>ba z</i> pl.	A few some (persons or things)
<i>Ghar</i> H m.	House home family

¹ The other additional forms are regularly formed.

কাম্বা P., m	Compartment case (alone it does not mean 'house')
কাম্বা-ঘর P., m	Pigeon house, dove-cot
সাত or সাত	One hundred
দুই	One and a half
বি	Twenty
আধ adj	Half
এক or এক-দুই	One or two
মুখ্য adj	Ext. tent also present avail- able
মুখ্য adj	Present ready
খালি adj and adv	Empty vacant only
থারি * L	An hour a watch or clock
বাগি m	Originally a thatched house now any one-storied house (of European fashion) also the Bengali language
দম m	Breath, life a moment a breath.
এক-দম	At once immediately (rule) direct completely
এক-দম	All together
বি-দম	Out of breath
ফুর্তি (Leisure opportunity

* Except in Persia construction

* Originally there were 60 ghari in one day and night (৬০ দিন) a
new ghari was about ১ মিনিট.

<i>Furqat pīnā</i>	To get an opportunity
<i>Kabūtar m</i>	A pigeon a cock-pigeon.
<i>Kabūtārā f</i>	Hen pigeon
<i>Mahagāī adj</i>	Dear in price.
<i>Mahagāī f.</i>	Scarcity of provisions, famine.
<i>Sasāī adj</i>	Cheap.
<i>Rūpaya, m. sing</i>	A rupee money
<i>Rūpā pl</i>	Rupees money
<i>Ray f.</i>	Opinion.

(b)—(1) *Ko,* when it means about a few nearly is not inflected as *Koī dāṣ mīmī māī d, o = dāṣ ak mīmī māī d, o* come in about ten minutes grammatically this should be *koṣ dāṣ māī māī* but this latter is not the idiom *Koī dāṣ māī* in a few minutes *koī dāṣ (māī)* some time or other

The plural of *koī* is *ko,* several, but *ko's* often takes its place *ko's* may be used with or without a noun, but *ko,* always requires a noun after it *ko's kaktē ko* but *ko ādmī kaktē ko*

(2) *Ko,* requires the noun and verb to be in the singular as *ko, dāṣ māī d, ogo* some such day will come " *koī gāṣ māī māṣ chāḥtē ko* he will die in a few hours "

3 *Koī* a certain can also be substituted for the definite article *ek* a one *vade (e)*

(c)—*Kuchā* is sometimes used before persons, vide last examples in lesson 9 (b) In *Fik hāī kuchā ādmī ko* "he too is somewhat of a man," *kuchā = koṣ-qadr* adv

(d)—*Hogā* "will be" also signifies "must be" as *ifāḥī ei aur ekar hāī hogā* "there must be will be yet another tiger there.

(c)—*Ek* placed after number signifies about as *Sau ek* about a hundred," but *ek sau ek* "one hundred and one" *das ek* "about ten" *Ek* also takes the place of the indefinite article in English, "a"

Ek bāḥ means "one or two."

LESSON 9

(a)—In the sense of "present" *kāḥir* is used for inferiors and *maḥjūd* for superiors or inferiors and also for things. *Das rūpiya maḥjūd hai* = there is a sum of ten rupees in hand but *das rūpiya kāḥir hai* = "I have ten rupees at your service." *Hāḥir* for things is used only to superiors

(b)—Is there any one? (i.e. *Koī hai?*)

Is any one in?

Some one or other must be at home *Koī na koī ghār mē hoḡā*

There is no one (at home) *Koī nālī hai*

There is nothing or it is nothing *Koī chī nālī hai or Kuchā nālī hai*

There must be something in the house *Koī chī ghār mē hoḡā*

There must be something or other *Kuchā na kuchā hoḡā*

There must be about 150 rupees in hand. *Koī derā saḥ rūpiya¹ mē hoḡā*

There is some little salt *Kuchā kuchā² namak to hai*

¹ A collective noun takes a singular verb.

² Note the force of repeating the word. This matter is fully dealt with in Lesson 4A.

There were about twenty persons present	<i>Ek ek ādmi wahlī manjīd the</i>
About half a seer of milk	<i>Koī ādh¹ ser dādh</i>
One or two horses	<i>Ek ādh ghōṛā</i>
Home bungalow or other must be vacant	<i>Koī na koī bāgla bhālī to koga</i>
In a few hours	<i>Koī ghari mē²</i>
In a few moments	<i>Koī dam mē</i>
What else? or Of course	<i>Aur kya</i>
I have no leisure now	<i>Is waqt mayhe jurgat kahā¹</i>
Some say one thing and some another	<i>Beṛ-e kuchh khatē hai, beṛ-e kuchh</i>
This is nothing	<i>Yeh kuchh bāt nahī</i>
It is not so	<i>Yeh bāt nahī hai</i>
Some people are of one opinion and some of another	<i>Beṛ² to kuchh ray hai baṛ to kuchh</i>
There are a few people here	<i>Koī koī ādmi yahā hai</i>
There is a little grain	<i>Kuchh āṛna hai</i>
What is the matter? Nothing	<i>Kya hai? Kuchh nahī.</i>
This is not at all good.	<i>Yeh kuchh achchhā nahī hai</i>
I have no more (let near me is nothing more)	<i>Mere pās aur kuchh nahī hai.</i>
They have several pigeons	<i>Unke pās koī (or koī ab) babṭar hai</i>
How many?	<i>Kitne?</i>

¹ Colloquial for *ādhā*.² *Koī ab ghari mē* = in about an hour.² Pl. of *beṛ*.

Everything is ready	Sab kachh ¹ taisyār hai
Of those summoned, some have come and some not	Jo log bulāe gaye the un me + kachh ā ha na kachh nahī
I will buy some of these bullocks	I n n kachh bul mod lāwē
He is suffering all this afflic- tion for your sake	W h tumhāre kō t gah me ² kachh dukh milāyē hai
However much you exert yourself (still) your object won't be obtained	K int kachh ko h h karo magar tumhāre munōd pāre na hojē
Does such a thing ever ³ happen?	Koi (or kahi) awē bhi latā hai
He does not get angry with his servants when they commit (only) one or two fault	Ek ādh bāb ho-ōne par kuch apne karkarō par ghāso nahī hā

LESSON 10

(a)—We shall next introduce a few verbs—

Day	D n (m.)	Night.	Rāt (f.)
City	Shahr (m.)	A boat	Nāo (f.)
River	Daryā (m.)	A tree.	Darakhāt (m.)
Forest	Jangal (m.)	A road.	Rāh (f.)
A plain.	Maidān (m.)	Fruit	Meeva Phal (m.).

¹ Sab ko, I mean log is vulgar

² Kachh here means "some" an indefinite number, but hai or ha is
"several" "few"

Not the use of ko for hai.

Water	<i>Pānī</i> (m.)	Bird. <i>Parīd</i> (any bird) (m.)
Fish.	<i>Machhī</i> (f.)	<i>Chīppī</i> (small bird) (f.)
Lane or narrow street	} <i>Kāchā</i> -s (m.)	Name <i>Nām</i> (m.)
		People. <i>Log</i> (m. pl.)

Intransitive Verbs

To stay dwell	} <i>Thakarnā ruknā</i>	To flow	<i>Bahnā</i>
To come		To proceed advance	} <i>Āgē barhānā</i>
To go	<i>Jānā chālānā</i>	To retreat, fall back	<i>Hotnā</i>
To run.	<i>Dāṛnā</i>	To sit down.	<i>Baiṭhānā</i>
To sleep.	<i>Sonā</i>	To return.	<i>Phirnā</i>
To arrive	<i>Pañchānā</i>	To die. <i>Marnā</i> (Part P <i>mārā</i> and <i>mā, ā</i> or <i>mar, ā</i>)	

(b)—A sentence formed by an active or transitive verb consists of three parts,—the nominative, the verb and the object as “The tiger eats flesh” = *shēr goشت khānā kār*. Here *shēr* is the nominative *goشت* the object and *khānā kār* the verb. Generally speaking, the Hindustani arrangement is, first the nominative or agent, then the object and lastly the verb. The nominative and object may of course be much more complex than in the foregoing sentence thus, “The tiger of the forest eats the flesh of all other animals” = *jāngal kī shēr aur sab jāmānō kī goشت khānā kār*. In languages with regular cases like Latin, the object is put in the accusative case which has generally a termination different from the nominative. In English always, and in Hindustani often, the accusative is the same as the nominative and is to be determined merely by inference or post

tion. There are, however in Hindūstānī instances in which it is necessary to distinguish the object by the addition of the post position *ko*

(c)—Bread a loaf	<i>Roti</i> (f.)	Meat	<i>Goshī</i> (m.)
Butter	<i>Makkhan</i> (m.)	Milk	<i>Dudh</i> (m.)
Wine.	<i>Sharāb</i> (f.)	Rice (boiled)	<i>Bhāt</i> (m.)
Tea.	<i>Chai</i> (f.)	Plate (any utensil).	<i>Bartan</i> (m.)
Any light meal.	<i>Vāshlī</i> (m.)	Spoon	<i>Chamcha</i> (m.)
Breakfast	<i>Phāṭūr</i> (f.)	Sugar	<i>Shakar</i> (m.)
		Sugar-candy	<i>Misri</i> (f.)
Knife	<i>Okhūr</i> (f.)	A letter	<i>Chithāī</i> (f.)
Fork spur thorn.	<i>Kēṭī</i> (m.)	News	<i>Khabar</i> (f.)
Cold.	<i>Thandī</i>	Clean Pure	<i>Ṣāf</i>
Hot	<i>Garm</i>	Strainer	<i>Ṣāfi</i> f
Sweet	<i>Mithī</i>	Ready	<i>Tayār</i>

Transitive Verbs

To throw	<i>Phēkṇāī</i>	To learn (how to do)	<i>Sikhṇāī</i>
To bring	<i>Lāṇāī</i> ¹	To give	<i>Denāī</i>
To make (prepare)	<i>Banāṇāī</i>	To say tell.	<i>Kahṇāī</i>
To eat.	<i>Khāṇāī</i>	To see look.	<i>Dekhṇāī</i>
To drink.	<i>Pīṇāī</i>	To hear	<i>Sunṇāī</i>
To make do.	<i>Karnāī</i>	To strike.	<i>Mārnāī</i>
To place put	<i>Palāṇāī</i>	To read study	<i>Payṇāī</i>
To take away	<i>Le jāṇāī</i> ²	To write	<i>Likhṇāī</i>

¹ Does not admit of agent case (*ne*) as it is *in-ānāī* vide L. 13 (c) 2.

² Though transitive in meaning this verb does not take *ne* vide L. 13 (a) and (c).

To call	<i>Bulānā</i>	To take	<i>Leñā</i>
(c)— <i>Kaknā</i>		To say tell to command to compose poetry	
<i>Bolnā</i> †		To utter sounds to speak	
<i>Utarñā</i> intr		To descend alight dis- mount disembark halt on a journey put up at to cross over	
<i>Utrāñ</i> †		Descent	
<i>Utarñā</i> tr		To take down. etc	
<i>Utarñāñ</i> caus		To make to descend, etc	
<i>Pal</i> m.		Bridge.	
<i>Ḡāñ</i> f (pl <i>ḡāñ</i>)		Cart carriage	
<i>Thakū</i> m		Contract	
<i>Thikū ḡāñ</i> (used in Bengal)		Hackney-carriage	
<i>Mam</i> , m		Taste enjoyment	
<i>Be-mam</i>		Tasteless	
<i>Phika</i> adj		Insipid, without taste	
<i>Buḡḡār</i> m.		Fever vapour steam exha- lations from the ground.	
<i>Tap</i> f		Fever	
<i>Chaykñ</i> intr		To climb to mount.	
<i>Chaykñā</i> caus.		To make to climb or mount	
<i>Chaykññ</i> f		Ascent invasion	
<i>Totū</i> m.		Male parrot.	

Though transitive in meaning *beñāñ* like *leñāñ* does not take as
vide L. 13 (a) and ().

Taḡi' f (ḡḡ lera)
 Appara m

Ḥaqq m
 Ḥaqqār sub. and adj
 Mustaḥḥiq' (kū) partic
 Ḥabībān m

Ta rī/ f

Ḥiḥāq m

Vā-ḥiḥāq' f

Ḥiḥāq-an adv

Muḥāḥiq' v partic

Ḥad' f

Miḥnat f

Miḥnatī adj

Miḥnās f

Ḥarāḥ m

Ḥaḡḡat f

Ḥanām m

Baḡḡish f

Ḥaḡḡ m

Female parrot

A hackney-carriage stand a
 riding school

Right due

Rightful rightful owner

Deserving of entitled to

Family (in the sense of line
 age)

Praise (also in writing
 specification)

Agreement concord chance

Discord disagreement

By chance

United, agreed unanimous

River stream

Labour

Laborious hard working

Sweetmeats pudding

Drunkard wine-bibber

Privilege consideration
 favour

Reward of any kind.

Reward in money

Coolie

1 There is also a small cane-bird called f ḥ or ḥaḡḡ the common Rose-
 Finch (*Corpeodorus erythr. m*).
 2 Derived from the Arabic root ḥaḡḡ it takes the primitive.
 3 Ba-ḡi/ḡi is vulgar

<i>Bich</i> , suba. m. and prep.	Middle midst.
<i>Paidai</i> suba. and adv	Infantry on foot.
<i>Qābil</i> prep and adj	Fit worthy able.
<i>Qābīlīyat</i> (<i>qābīlīyyat</i>) f.	Fitness merit.

LESSON 11

(a)—The difference between *kahāñ* and *bolāñ*¹ is that the former is used of articulate speech only whereas the latter meaning "to utter sounds" can be used of animals, as *Mari toñ bolñ kae* = "my parrot is screaming or calling out" but *Mari toñ Mayñ Mij(h)ñ² kahñ kae* = "my parrot says Pretty Polly" *Kahñ* to say tell command *bolāñ* to speak

(b)—*Bolāñ* is often vulgarly used for "to tell, to say" but this is generally incorrect. It is, however quite correct to say *Bolo mat* = keep quiet, don't utter words

Bolāñ however may be correctly used before direct narration as *Wāñ bolñ kī "mat āñ gē"* "he said he would come (i.e. he said I will come)" but *Sāñ kō bolō kī yakhñ āñ* (or *āñ*) tell the sals to come here (i.e. tell the sals that he should come here) is vulgar *āñ kō yakhñ āñ* (to) kaho (not *bolō*)³

(c)—The use of *bolāñ* in such phrases as the following is colloquial — *Āñ ergare mā phayñ lachh nakhñ bolñ* "the horse did nothing was quite quiet, to-day in the riding-school."

(d)—*Chāykhāñ* in its literal sense requires *par* as *Wāñ*

Kahāñ requires *ae*—vide Lesson 13 () but *bolāñ* does not.

¹ *Mijñ*, term of respect, as Mr.; *Mij(h)ñ* from *mij(h)* "sweet."

² The use of *bolō* in such a case is incorrect. Vide L. 25 (a) (3).

darakhsh par chakhā but in its metaphorical sense (when a substitute for *ānā*) it requires the dative as *Mujhe bukhar* (e)—He speaks good Persian. *Wah achchhi Fārs bolā hai*

He composes good Persian *Wah achchhi Fārs kakhā hai*
 verse
 This has no taste at all it is *Is mā kuchh bhī mas māi*
 insipid *hai phisā hai*

It is tasteless it is very taste- *Be-maz hai bahut hi be-maz*
 less indeed *hai*

There is very little water in *Wādī mā thopā pāni hai us*
 the river can you feed it? *se poudal utar-sakoge?*

No we must cross by the *Nahī! pul par se utarnā hogā*
 bridge

I¹ have fever since yesterday *Kal se bukhar chakhā² hai*
 it has not left me yet. *ab tak nahī utrā*

I will make the carts cross by *Gāripō ko pul par se utarnā*
 the bridge *denā*

Are that family (i.e. its vari- *Us khāndān mā ilāfāt hai?*
 ous branches) friendly with
 each other?

By chance I caught his eye *Ilāfāt-an mein dikh us se lag*
 or mere make³ *chār dikhā hu*
 All are agreed or are un- *Sab muttāfiq hai*
 animous.

¹ *Nā* for "no" is vulgar

² The pronoun *hai* to "me" (or *tum* to "etc.", as the case may be) is understood.

³ The pronoun *may* be (or whatever the person may be) is understood.

⁴ Probably for more *ut* *dermāyān*; *dikh* is *be-dāst* (Fide p. 22
 line 11).

The native officers don't pull together	Sarrāārō ke bich nā itti/āgi hai
This is my right just due No it is a privilege.	Yeh merā haqq hai Nāhī ra āgīt ki bāt hai
All are entitled to loot money	Lai ke rūpāi ke sab mukhtalif hai
This is an admirable praise- worthy creditable book	Yeh kutāb is rī/ ke āiq hai
This coolie is hard working he is entitled to a reward	Yeh qull mehnatī hai is ātā ke āiq hai or is ām lā mukhtalif hai
He is worthy of pity	Wah rahm ke qābil hai
He got angry	Us ko ghussa chāhā (or āyā)
I just sat on his head 'till he consented to do this	Main uski gardan par chārhā tab pūkar yeh kām karne ko rāzī hūā
Vice serve dishes (to eat)	Garm garam khānd ²

LESSON 12

(a)—When the object of a transitive verb is definite or specific the postposition *ko* is added, as a general rule for example *lekar lāo* signifies "bring (a) knife" but for bring *that* knife the postposition *ko* is usually added thus *us chakrī ko lāo*

Kiel is *air par basīkā* is also the idiom.

² *Job* is often, as here idiomatically used for *ask*. *Job pūkar* gives the idea of unwillingness, vide also Lesson 87 (a) "then and then only"

See last example in L. 4 and footnote.

EXAMPLES

Put (the) water on the table

Pāni me par rakho

Take away (the) sugar

Shakar (not to) le jāo

Clean (make clean) this plate

Is bāsan ko pā/ karo

Cool the water

Pāni ko thandā karo

(b)—Isi māl m

Use

Isi māl karāñ

To use

Barān H tr

To use

Ham me kama

To use

Ham demā

To be useful

Hājā

Proper fitting

Hājāñ adj

Fair moderate

Vankar m

An servant

Vankarī f

Service

Qimat f and Qimati adj

Price Costly

Loḡam pl loḡamē f

Bridle

De-loḡam adj

Unruly without bridle

Ghañṭā pl ghañṭ m

Hour (= ghari) bell gong

Sipka f

Ladder also stairs steps
(For stairs the pl nishāñ
is generally used)

Jakhā pl kakhā m

Ship

Pallā pl pālāñ f

Regiment of foot

Pajā, m.

Camping-ground stage

Ballī conj

Nor rather moreover but

1 When "but" means "instead of" it must be rendered in Hindi
et al (not in Persian) by Ballī

<i>Thandā hōnd</i> intr	To become cold also to die
<i>Bāt kūtā</i> tr	To contradict to interrupt
<i>Satānā</i> tr	To tease harass persecute
<i>Pharkā</i> f	Smartness
<i>Pharkā</i> adj	Smart active
<i>Bhālā-māns</i> Hindi, m	Gentleman (lit good man)
<i>Karṇā</i> adj	Bitter
<i>Māh karṇā</i> karṇ	To look surly give sour looks

(c)—*Koḥ narakar lāo* means bring me a servant but *narakar ko sāk lāo* means bring the servant with you implying that there is only one, or referring to one previously mentioned.

If however the object is lifeless the *ko* is often omitted as *ghṛṣṭh kharo karo* stop the cab

(d)—The *ko* of the direct object is added to (1) definite nouns (2) proper names (3) to the interrogative pronoun *kis* (4) to personal pronouns (5) to persons *Us ne kyaṁ kūtā bhāj-diyā?* but *ko narakar ko bhāj-diyā?* *mai ne sab bhāj-diyā* "I sent all (the things) *mai ne sab bhāj-diyā* I sent all (the dogs)" but *mai ne sab ko* or *sabko ko bhāj-diyā* I sent all (the persons)

Remark.—The *ko* is, however occasionally omitted even after persons. In, *us ne sw/ fā ādmā qatl kiyā* he killed only three of the men," the omission of the *ko* gives the idea of men of no importance

(e)—The *ko* is added to even indefinite nouns if its omission could cause any ambiguity as *Māi samjāhī ki ek jāṁwar ko dekhkar bhōṅtā hai* "I guessed he was running away from some wild beast" omit the *ko* and *jāṁwar* might be mistaken for the subject

(i)—Examples of the *ko* of the indirect object or dative
Adh rat ko at midnight " *sunākar ko on Saturday*"
Lahor (ko) pays "he has gone to Lahore *das rūpas ko*
 for ten rupees *kitāb us ko bhāj-di* he sent him the book
 he sent the book to him It is also used with the infinitive
 as *Wah jāas ko taiyār hai* he is ready to go.

Remark—The *ko* of the dative of motion to is generally
 omitted except in the Punjab It is occasionally inserted to
 avoid awkwardness as *Leḍī Bāgh jāo* drive to the Eden
 Gardens but *Leḍī Bāgh ko tez kāk-ke chalo* drive us quickly
 to the Eden Gardens. If *ko* is omitted in the last example
 the sentence becomes clumsy vide also L. 57 (j) The *ko* in
 adverbs of time may be omitted.

(j)—*Mārā* with *ko* means either kill or beat, accord-
 ing to the context Without *ko* for animals of size it means
 to kill but for insects etc with or without *ko* it can
 only mean to kill *Jā as mārā* means to kill

(k)—You now speak good *Ab bahut achchhe Hindūstānī*
bolte ho?

No—only moderate so so *Yah, wājib*

Tell me its right fair price *Iski wājibī gīmat bolo*

This is in use *Yih to istī mal mē hai*

I came down the hill in one hour *Mas pahar se ek ghante mē*
utrā

Dismount (from the horse) *Ohare se utro*

He came down the ladder *Wah uphē se utar-āyē*
 (or stairs).

We however disembarked in *Ham log to Kalkatta mē jāhē*
se utre.

I shall put up at the hotel
Help me to mount

Maṣ to hotel mē utrāṇā

Mujhe phere par kaphā-do or
charhā o

It is hilly country many ups
and downs

Chaphā : utrā : bahut has

[Order] The regiment will
not halt at the next stage
but at the one after

Paltan agl paraṁ par na
utregi balki dūre par

I will give it to thee

Maṣ usko tujhe dūgā

Let me give *that* (may I give
that) to thee

Maṣ usk tujhe dū

LESSON 13

(a)—Before the tenses formed from the past participle or a transitive verb the nominative of the sentence assumes the agent case with *ne*. The verb then agrees in gender and number with the object thus The man wrote a letter must be *adms ne ek chithi likhī* = by the man a letter (was) written. If it is necessary to render the object very definite and consequently to add *ko* the verb must always be in the form of the third person singular masculine as The man killed the tigers = *mard ne sherō ko mār-dāṁ* (maso sing) The boy has struck the girl = *tayhe ne larkī ko māra has* (masc sing)

(b)—*Balā* †

Balā ac.

Calamity

Hang it I don't care

† Not like *learn-side* Note 1 p. 32.

‡ That is Preterite Perfect and Pluperfect.

§ With this exception the trans. verb is conjugated like the intrans.

<i>Ḥaṣṣ</i> m.	Wrath also <i>ḡhaṣṣ</i> <i>kā</i> = adj (idiomatically) terrible the devil of a etc
<i>Rosa</i> m	Any <i>Muslim</i> fast.
<i>Fāḡa</i> , m.	Going hungry starving
<i>Pash</i> , prop and adv	Before
<i>Ānā</i> intr	To come etc
<i>Kia se</i> (or <i>-ke sāk</i>) <i>pash ānā</i>	To treat a person
<i>Māhrabānī</i> pl. <i>māhrabānīyā</i> , f	Kindness.
<i>Juṣī</i> pl. <i>jūṣīyā</i> f	Shoe also boot
<i>Buṣ</i> or <i>būṣ</i> , pl. <i>būṣ</i> m.	Any <i>English</i> shoe or boot
<i>Masībat</i> pl. <i>masībatā</i> , f	Misfortune
<i>Qismat</i> (no pl.) f.	Portion lot fate
<i>Bad-qismatī</i> f	Ill fortune
<i>Nasīb</i> (always pl.) m	Fate lot chance
<i>Ma'na</i> or <i>ma'nā</i> or <i>ma na</i> m pl.	Meaning, purport
<i>Us ke sāk</i> .	With, in company with, him.
<i>Sāthī</i> pl. <i>sāthī</i> m.	Comrade, companion.
<i>Thik</i> adj	Proper right
<i>Haraj</i> (no pl.) m	Inconvenience interruption.
<i>Shor</i> (no pl.) m	Noise.
<i>Shor o ḡhul</i> or <i>ḡhulshor</i> (no pl.) m.	Much noise.
<i>Nāṣija</i> , pl. <i>nāṣija</i> , m	Result, consequence.
<i>Kām</i> [mā] ānā	To be useful also to be killed (in any noble strife)

(f)—Reciprocity is expressed thus *Wah ek dāra ko chahīe hai* "they love one another each other" *Vide p 8 (g)*

(g)—The adjective *bhar* is added to adjectives of weight quantity and measure *Maqdar-bhar* (not so good *bhar maqdar*) to one's utmost power or ability as far as one can *pet-bhar* or *bhar pet* adj and adv., "one's bellyful, also completely *kurfi-bhar kaprā* enough cloth to make a jacket *bā-bhar* the length of a bamboo" *bhar pār* brimful *kaṛī bhar* "the weight of a *kaṛī* i.e. a small quantity *bhar-pāṇī* to be paid in full" *bhar-pā*, sub. f a receipt

(h) The proper vocative singular can be used with either singular or a plural Imperative, as *As laṛke sun* or *sunō* listen boy but *laṛkē sun* (not *sunō*) listen my dear boy (affectionate)

LESSON 14

- (a)—I don't know English *Mujhe Angrez nahī Ḍī (hai)*
 Your son's name cropped up *Tumhārē bēṭe ke gūr aye thā*
 in the course of conversation (lit mention of your *or bach mē aye thā*
 son had come between us)
- These boots fit me well but *Yē jūtayd pūṭ mē (hik Ḍī*
 they have no lasting qualities *hai lekīn in mē kuchh jūn*
 shoddy *(or dām) nahī hai.*
- It was due to my ill luck that *Mera bad-qumālī se yik muṭī*
 this misfortune befell me *baī payī or peh Ḍī*

Pūr for *purī* adj full, complete entire etc."

I mē jūn nahī hai, also means "perished" or "worn out."

The Sahib treated us well	Ṣāhib kam loḡḡke sāth hary mihrbānī se paśh ā e ¹
What is the meaning of this ?	Is ke kyō ma ne hai
This will interfere with my work	I se mere kam mē karai hojō
What harm will there be if I (or you or he) do this ?	Is kām mē kyō karai hai
I hope Your Honour is not in- convenienced by this row	Is shor o ghul se āp kō karai to nahī hai ?
This will have a bad result the consequences will be bad.	Is ki nasīja burā hojō
This thing will be useful	I sh chī kām d.egī
Ten men were killed in the battle (or war)	Das asipāhī laḡāī mē kām ā e
They are thirsting for his blood	Unk us ke bhūn ke ² pyās hai
I am not hungering for wealth (property)	Maī mēlī kō ² bhūkhā nahī
This girl is much loved by her parent is very dear to her parents	Eśh laḡī apne mā bāp ki ³ bary pyār hai

(b)—Idiom —

Violent anger	Bakā kō gh.ewā
Terrible ¹ injustice	Gh.azab ki (or bakā ki) ² nā mafi
A dreadful famine	Bakī kī (or gh.azab kī) qatīlī

¹ Plural for respect.

² Note these negatives.

³ In this sense gh.azab bakā and qatīlī are all the same force

A terrible dacoity has occurred.	Gharab hā qāhā hūā
Paltry fellow ! (lit. man worth two pice ¹ or a half penny)	Take ¹ hā ādmī
You paltry slave-girl (lit. that cost 1½ rupees)	Deḥ rūpiāī kī banīz ¹
To encounter come face to face with, any one suddenly (lit. two eyes become four)	Kisī se do chār honē
We met unexpectedly	Mera uskī chār ākhī hū !
I am ready to start (lit. my foot is in the stirrup)	Mera rihlā mē pāḥ hā
To scold at nothing (said of a scolding person)	Hawā se lagānā
To bargain haggle	Mol jol karne ¹
I am keeping the fast (voluntary)	Mas rāz se hū
He is starving (fasting involuntarily)	Wah fāq se hā
He is mad about sport	Wah shikār ke pakkhe dīwānā hā
Just do this	Zarā yā hām karo
Follow your nose also—as the crow flies.	Nāl hī māk mē (yā,o)
To be cautious (lit. to look right and left)	Dāḥ bāḥ dekhnē

¹ In Calcutta however *jākā* is a repeat.

Mehāl (used in Calcutta) and *meḥ-lāḥ*, tr. "to buy" *meḥ* m. purchase *fel* has no meaning. In Delhi *meḥ* *fel* *karne*.

Come at the usual time	<i>Ma mālī waqt par ānā</i> ¹
It is an ordinary sort of horse	<i>Ma'mālī ghōṛā hai</i>
Indifferent topics of conversation small talk etc (lit words of hither and thither)	<i>Idhar udhar kī bāte</i>
Far and wide I have to-day no match.	<i>Āj dūr tak merā paurā nahī</i>
A man named Muhammad said—	<i>Ek shakhs Muhammad nām se² kalā kī—</i>
To keep an appointment (lit to come according to promise)	<i>Iqrār par ānā</i>
Ah I admire your cleverness.	<i>Bas tumhārī koshyārī ke qurbān jā.ī (or jā ige)</i>
Pathans are the very devil.	<i>Pathān log ghazab hote hai</i>
My heart was broken by grief	<i>Qham se merā kalejā³ phat gayā</i>

LESSON 15

(a)—*Saknā* means to be able can (Potential) and *chuknā*¹ to have done or finished (Completive) When these govern another verb the latter is not in the infinitive (as with us) but in the Root which is always placed first the two together thus form a compound verb.

¹ Infinitive used as Future Imperative.

² *Nām* is in apposition to *Muhammad*. Also *ajal* named "famous."

³ Indians usually say "Liver" where we say "heart."

EXAMPLES.

He can (or is able to) speak our language.	Wuh kamārī zabān bol-sakte hai
Are you able to read my writ- ing?	Tum merā likhā ¹ parh-sakte ho?
No one will be able to read this but yourself	Siwālā tumhare ko, isko na parh-sakēyā
He can speak a little English.	Wuh kuchh kuchh (or thori bahut) Angrez bol-saktā hai
They have done eating	Wuh khā-chuke hai
Have you done writing?	Tum likh-chuke?
They had done reading when I arrived there	Jab mē wahā pāhūchā (tab or to) wuh parh-chuke the.
(b)—Samajhāñ (does not take me)	To understand, consider think
Samajh f ¹	Understanding
Samajh-dār	Intelligent.
Samjānā caus	To cause to understand to explain to comfort con- sole reason with per- suade.
Vikālāñ intr	To come out to turn out.
Vikālāñ tr	To turn out expel also to break in a horse (educate it)

¹ Likhā, substantive writing but likhā kuchh something written.
But samajh-leñ requires me.

Verbal roots which are also nouns are usually feminine as mār
beating. Be too Persian verbal roots, as āmad coming.

Ghalaṭ adj

Ghalaṭ pl *ghalaṭiyā* f
Hoyā

Hu.a hoyā

Balā pl *balā* f f.

Balā ex (exclamation)

Hāth pl *hāth* m.

andar P } prep and

Bhakar H } adv

Bīṭh m.

Faghān

Romā intr

Sakṭā m.

Sakṭā adv

Kharṭh m.

Kharṭh kharṭh

Imārat pl *imārat* f

Pakhṭā intr

Lakṭā tr

Ki conj

Gār pl *gār* f f.

Gār drw

Karṭh f pl *karṭh* f f.

Harā *harā* *harā*

Wrong

Mistake error

Will be must be (ride L b)
(d)

Will have been. must have been.

Calamity

Never mind, hang it

Hand.

In, inside

Rebel mutineer

Country across the border

To weep shed tears

A century or a hundred

Hundreds of person

Expenditure cost

To spend, expend.

Any masonry building

To arrive

To cause to arrive

That.

Abuse specially filthy abuse

To abuse

Endeavour attempt striving.

To abuse (English fashion)
to rate

<i>Māl</i> m.	Property goods in the Punjab often cattle.
<i>Daulat</i> (no pl.) f	Riches, wealth.
<i>Māl-dār</i> adj	Possessed of property
<i>Daulat-mand</i> adj	Possessed of riches.
<i>Muḥlis</i>	Poor also bachelor (vulg.)
<i>Paidā</i> adj	Born apparent, evident.
<i>Paidā kord</i>	To be born to be produced to be procured.
<i>Hā</i> (corrup. of <i>yahā</i> = here)	= The French <i>ci</i> .
<i>Mere hā tere hā</i> = <i>Er ci</i>	At my place etc
<i>mai</i> etc	
<i>Ṭhif</i> (no pl.) f.	Cure (by God, not doctor)
<i>Ṭhif-ḥāḍas</i> m.	Hospital
<i>Bahutārā</i> adj	Much
<i>Magar</i> conj.	But (and in writing "perhaps")
<i>Chakḥāḥ</i> tr	To settle (a dispute an account) to pay a debt.
<i>Ḥij</i> m.	Treatment, cure by doctor

LESSON 16

(a)—*Chakḥāḥ* "to be finished" sometimes expresses "already" as *Ṭhā ḥi-chakḥāḥ hā* "he has already gone"

(b)—It is usually better to insert *nāhī* "not" between *chakḥāḥ* and the verb-root thus *mai ḥiḥ nāhī chakḥāḥ hā* is better than *mai nāhī ḥiḥ chakḥāḥ hā* but both are right

(e)—*Chakāñ* with any verb is, in the Preterite only used ironically for the Future as *Ji kē me jē-chakāñ* I won't go, i.e. Oh yes, I've gone (ironical); catch me going."

Chakāñ may be used in the Imperative as *Yā him jād̐ kē-chakāñ* Should however the Imperative indicate time anterior to a second action *chakāñ* cannot be used as *Pahle yā lēn kē-chakāñ* (not *kē-chakāñ*) *soñ dīlāñ kēn kēñ* "first do this and then that."

(d)—*Śākīb* and *Miyā* as terms of respect require a plural verb¹ *Śākīb* with a singular verb often indicates a loafer or a half-caste in European clothes and *Miyā*² with a singular verb is in the mouth of a Hindu a contemptuous expression for a Muslim.

- (e)—I am unable to talk Hin *Mai Hindustāni bol nahī sakīā*
dustani. *hī*
- I do not know how to talk *Mujhe Hindustāni bolī nahī*
Hindustani. *āī hai.*
- I cannot do this (either=I *Ham se yā kām nahī ho-*
won't or I can't) *skīā hai*
- Do you understand? (if have *Tum samjhe* (or not so correct
you understood what I *tum ne samjhe) ?*
said?)
- Do you understand a *Tum samjhte ho ?*
song?
- Well hang it let him come *Balā se, usko andar āne do*
in. *bas*
- How much service have you? *Tumhārī kīn dīn kī naukari*
hai?

¹ In such cases the adjective qualifying the subject must also be plural.

² In some parts of India *Miyā* is a title for a school-master. The meaning of *miyā* varies in different districts.

The service in this hotel (or refreshment-room) is poor	<i>Is kotal kī satipām achchhā nahī</i>
The sepoy did good service for Government	<i>Sipāhī ne Sarkār kī khidmat achchhī kī</i>
What induced you to let those rebels stay with you ?	<i>Tum ne. kyā samajhkar in bāghiyō ko apne pās rakha diyā ?</i>
He didn't understand me.	<i>Wah hamārē bāt ' nahī samjhdī</i>
He did this at my persuasion	<i>Us ne mere samjhāne se yih kām kiyā *</i>
Comfort the boy he is crying	<i>Layke ko samjhdō, o rotī hai</i>
I reasoned with him well explained matters, but he didn't heed me in the least	<i>Maī ne usko bahut samjhayī lekin wane ek na-mānī or na sunī * (or wah kab sunta thā ?)</i>
Thousands of rupees must have been spent on this building	<i>Is imārat mē hazārō rūpae bharch hai, a hōge</i>
He must have reached there by now	<i>Ab tak wahā pahūch-gayī* hogī</i>
He is sorry that this turned out to be wrong.	<i>Usko afsos hai kī yih bī ghalaī nikhī</i>
He loaded me with filthy abuse called me filthy names.	<i>Usne mujhe buri (or sayī) pāliyī dī</i>
He called me names (not filthy)	<i>Us ne mujhe buri bhalī kahaī kahaī</i>

* Not ham ka.

* Kiyā did ; kyā " what ? "

* Idiom feminine bī understood.

* From sayī to be rotten ; sār-fāl to go rotten.

Dinner is over	<i>Khānā ho-chukhā</i>
What can be or will have been, done by his exertions!—what is likely to have been done by his endeavours!	<i>Uski koshish se kyā hu, āhōyā!</i>
What! from merely drinking wine has such a man of property become penniless!	<i>Kyā sharāb hi ke pane se aise mil-dār ādmī paṇīse ho-giyā!</i>
A horse like this can never have been bred in your place	<i>Tumhāre hī aise ghōṛā kabhi paidā na hu, āhōyā.</i>
I tried all sorts of remedies but I didn't get well	<i>Mai ye bahutere ilāj, kīye magar shifā na pāī.</i>
Id is over	<i>Id ho-chukhī</i>
When ¹ I have finished this business I will let you know	<i>Job¹ yāh kām kar-chukhīgā (Fut) to tumhāṛ hāshar dīgā</i>

LESSON 17

<i>Lagānā</i> intr	To be attached joined etc to begin (and continue)
<i>Lagānā</i> tr	To affix etc etc
<i>Ghazab</i> m.	Wrath
<i>Shī'r</i> m	Poet.
<i>Shī'r</i> m	Poetry also a couplet
<i>Āḡ</i> f.	Fire

¹ Job with Present Tense is temporal—"whenever"; with Future or Future II means "when (conditional)" and sometimes "whenever."

<i>Bākā</i> f.	Hunger
<i>Topī</i> pl. <i>topiyā</i> f.	Cap or hat (for head for gun eto)
<i>Jaxōn</i> , adj and sub.	Youthful a youth.
<i>Pīh</i> pl. <i>pīhā</i> , f	Back.
<i>Aql</i> (no pl.) f	Understanding wisdom.
<i>Aql-mand</i> , adj	Wise.
<i>Pet</i> , pl <i>pet</i> m.	Stomach, belly
<i>Āsān</i> , adj	Easy
<i>Asānī</i> sub.	Easiness.
<i>Nishān</i> , m	A mark, sign banner
<i>Nishāna</i> , m.	Target, butt.
<i>Nishān</i> f.	Token, memorial.
<i>Talwār</i> pl. <i>talwārī</i> f	A curved sword
<i>Tīar</i> m.	Cock grey-pardidge
<i>Tītār</i> f	Hen " "
<i>Shēr</i> m.	Tiger
<i>Shērān</i> pl <i>shērānī</i> f.	Tigress.
<i>Kāfī</i> H pl. <i>kāfīyā</i> f.	} Key
<i>Chābī</i> H pl. <i>chābīyā</i> f.	
<i>Tālā</i> H. pl <i>tālā</i> .	} Lock or padlock.
<i>Qāf</i> A. m.	
<i>Chāhīkharī</i> pl. <i>chāhīkharīyā</i> f.	Bolt.
<i>Karnā</i> tr	To pull, draw tight to tighten.
<i>Tāg</i> adj and sub.	Tight narrow contracted worried in straits a girth.

<i>Pichhe</i> prep	Behind
<i>Sarakuā</i> intr	To shift from its place.
<i>īsh o īshrat</i> f	Luxurious living debauchery
<i>Phāl</i> m	Flower
<i>Phal</i> m	Fruit result
<i>Mausim</i> m	Season.
<i>Hīla</i> m. <i>hīle</i> pl.	Trick, wile false excuse
<i>Dīcūna</i> adj	Mad.
<i>Dīcūna</i> subs pl. <i>dīcūne</i>	Madman, madmen.
<i>Danaā</i> ¹ intr	To be made prepared, fabricated to be feigned, made like ¹
<i>Banāna</i> tr	To make
<i>Savār</i> adj and subs	Mounted on a horse or in any conveyance a horseman, trooper of Native Cavalry
<i>Chittāī</i> pl <i>chittāiyāī</i>	Letter specially official (in Urdu)
<i>Bakrā</i> pl. <i>bakre</i> adj	Deaf
<i>Jawāb</i> pl <i>javāb</i> m	Answer
<i>Jawāb denā</i>	To answer also to dismiss and sometimes to refuse
<i>Trām</i> (no pl) m	Rest quiet ease
<i>Bhāgnā</i> intr	To flee away abroad (not to run)

¹ For the idiomatic significations of *banāī* vide Lessons 34 and 53.

<i>Mālī</i> m.	Gardener (Hindu)
<i>Mālīn</i> pl. <i>mālīnā</i> f	Gardener's wife
<i>Gul</i> pl. <i>gul</i> m.	Flower an ornamental flower or a spot on a pigeon horse, etc also the burnt part of a wick.
<i>Gul karnā</i>	To extinguish a lamp candle
<i>Gulāb</i> pl. <i>gulāb</i> m.	A rose also rose-water
<i>Dasta</i> , pl. <i>daste</i> m.	Handle a pestle a packet a quire of paper
<i>Gul-dasta</i>	Voorgay
<i>Torā</i> ¹ tr	To break (<i>lit.</i> and <i>met.</i>)
<i>Tūnā</i> ¹ intr	To be broken.
<i>Qasam</i> pl. <i>qasamā</i> , f.	An oath.
<i>Qasam khānā</i>	To swear (<i>lit.</i> eat an oath)
<i>Gayā</i> or <i>gadhā</i> m. pl. <i>gayke</i>	A pit.
<i>Mittā</i> f	Earth, mould vulg corpses remains
<i>Bharā</i> tr and intr ²	To fill.
<i>Band karnā</i> tr	To close stop shut up.
<i>Dubā</i> intr	To sink to set (of the sun moon or stars) to be deluged to drown or nearly drown be immersed in.
<i>Dubonā</i> or <i>qubdā</i> tr	To plunge into water duck cause to drown.

¹ Note the first *s* of *torā* and *pūpā*; soft and hard.

² But *bhar-dā* and *bhar-jā*, tr and intr only

<i>Pāna ke @par bahānā</i> intr	and To float to make to flow or float or to wash away
<i>baḥānā</i> tr	To shed tears
<i>ḍaḥ bahānā</i> tr	Cholera
<i>ḥaiṣa</i> m	Standing erect halted
<i>ḥaṣā</i> adj	To erect to stop from motion
<i>ḥaṣāḍ larnā</i> tr	A short coat tunic
<i>ḥaṣā</i> pl. <i>ḥaṣāḍ</i> f	A duster
<i>ḥaṣān</i> pl. <i>ḥaṣānā</i> f	To sweep to dust to shake dust or water off clothes to brush away with the hand to beat a jungle for game to shake fruit off a tree
<i>ḥaṣānā</i> tr (<i>ḥaṣānā</i> intr)	To moult shed feathers
<i>Par ḥaṣānā</i> tr	On purpose
<i>Jān-baḥāṣānā</i> }	
<i>Qand-an</i> }	

LESSON 18

(a)—The verbs *baḥānā* intr to begin" (Inceptive) *denā* (takes *ne*) "to grant permission or allow" (Permissive) and *pāna* (no *ne*) to get permission or be allowed (Acquisitive) govern the Infinitive of another verb in the infected state that is *-ne* instead of *nā*

(b)—The Conjunctive Participle (*jī-tar jī ke* etc "having gone") serves to throw two or more short sentences into

1 From *jāna* to know and *ḥaiṣāna* to solve (trifle).
2 *Pāna* when it means "to find" takes *ne*

one thus "Go to my room and bring me quickly my sword" mere kamre me jā-*kar* talvār jald lāo. Vide also L. 26 (d)

(c)—(1) The intransitive *lagā* has many common idiomatic meanings besides "to begin, etc." Most of these are illustrated below

(2)—After an infinitive, *lagā* may take the place of the Subjunctive as Mai wadh kyē jāne lagā, "why should I go there?" ; mai wadh kyē jāne lagē thā "why should I have gone there?"

(d)—(1) *Beginners* should avoid the construction known in English as the "error of the misrelated participle" that is, they should see that the participle and the finite verb refer to the same grammatical subject. *Mujh ko ghār jāke bukhār āyē* "I got fever after reaching my house" is quite correct Urdu for though *bukhār* is the grammatical subject of the finite verb (while *mujh ko* is the dative case) still the logical subject is I. The beginner however if he copies such constructions will make serious errors.

(2) The Conj. Participles *bach-*kar** more and *khān-*kar** especially are adverbs¹

(e)—The substantive verb of a tense is often omitted in a negative sentence as Mai us ko (or us se) milas ko kabās wadh jāō [kō] I never go to see him "

(f)—The inflected infinitive before *anā* (as *jāne saktā* for *jā-saktā*) is vulgar and incorrect.

(g)—His house caught fire *Uske ghār me āg lagi*

¹ The Shah spoke for three hours, when becoming fatigued the ministers left the darbār "It was the Shah who became fatigued not the ministers.

² Compare the English "notwithstanding concerning etc.

I feel hungry

Mujhe dhuk lagi hai¹

I don't like this place

Merā dīl galī nahī lagīā (hai)

The youth has fallen in love with the girl.

Juvin kī lagti se dī lagā hai
(or lag-gayā hai)

The horse has a sore back

(horse ki peśh lag-ga)

The hat does not suit her

Topa us ko² achchhī nahī lagī
(hai)

A wise man does not easily
(quickly) take offence

qī-mand ko ko, bāī pīd buri
nahī lagī (hai)

I made a good shot

Meri galī mukāne par thik lagi

I fell a leap

Meri dhī lag-ga³

I am always thinking about her

Merā dīl har waqt uski parā/
lagī-rahī hai

When the sword struck him then—

Jab talvār us ko (or better us
ke)⁴ lagi tab—

It will occupy only a short time

Faqī thori der lagegi

I didn't get a single partridge

Ek bāī fīr mere hāth (mē) na
larī

The key did not fit the lock.

Chāī qūf mē nahī lagi⁵

Why should you go there?

Tum kyī wāhī jāne lage?

¹ Pyās = "thirst." Mai dhukī pyāsī hū = "I am hungry and thirsty"
² U kī lagī hai = "I want to make water"
³ U kī may mean "him" or "her" according to the context. If
 it is necessary to lay emphasis on the feminine some word like kī
 must be used.
⁴ For this form of this verb rule Lesson 23 ()
⁵ i.e. U is broken up or broken—Lesson 20 () 4 etc.
⁶ Tūm kyī wāhī jāne lage = "It is locked"

He rose and began to say	Uñh uñh kar kaho lagā ¹
I set fire to the house (<i>vide</i> also first sentence)	Mañ ne ghar mẽ āg lagā-dī ²
Bolt the door (or window)	Chāṭkanā ³ lagāo
If he had not pulled the girth tight, the saddle would have slipped back.	Agar woh āg khatke na lagāṭe to sīn piche ko sarak jāṭe
The Raja is a very dissolute person.	Rāja pāṭh aakh o ishrat mẽ lage-rahṭe ⁴ hai
At this season the trees are in blossom	Is mauṣim mẽ darakhṭe mẽ (or par) phul lage-rahṭe hai
He is a fine poet.	Uñh ghazab kō ⁵ shēr hai
A devil of a war took place	Ghazab hī karāḍi wāqt hai
He is the devil to work.	Uñh baḍi kṛ mīṭhāṭi hai
Try to lift this.	Koshish karke isko uthā-lo
He pretended to be mad.	(Hila karke) dīwāṇa ban-gayā
I rode there	Mañ wahāṅ amōr ho-ke gayā.
He has accomplished his business by lying	Apnā kām jhūṭ bol-kar nikālā hai (or nikāl-ḍiyā hai)
He laughingly said that—	Us ne hās-kar kahā ki—
The thief came silently (with stealthy steps)	Ohar chup-ke (dabe pāḍ ⁶) āyā
Kindly tell me please tell me	Mīṭhāṭi kar-ke bolo (or kaho)

¹ Lagā here equals began and continued.

² Lagā-dāṅ for this form of verb *vide* Lesson 22 () 2.

³ Not be—*vide* Lesson 12 ().

⁴ He, understood after lage. Plural of respect after pāṭh.

⁵ These two idioms baḍi kṛ— and ghazab hī— have either good or bad usage.

⁶ Be understood after dabe pāḍ.

He pretended to be deaf and did not answer *Us ne bahrū ban-te kuchh jaurāb na diyā*

Even after leaving here there is no rest to be obtained *Talāh se jā-tar hū arām na āī milne kā*

He escaped with just his life *Apas jān le-tar bhāṅ-gyā*

The *mālī* made a bouquet of flowers *Mālī ne phūl kō kō (ke) gul dasta banāyā*

He swore that— *Us ne qasam khā-tar kālā k—*

Fill up this hole (lit. this hole having filled earth in it stop it) *Is gūḥe ko mit¹ bhār-tar band kar-do*

When I got there I found that I had come to the wrong place *Wald jākar mujhe milām kṛḥ kī "bhāṛe se aur mabīn par ā-gyā hū"*

He sank, was nearly drowned, or was drowned. *Wuch dābā*

He was drowned (dead) *Wuch dū² ke marā*

He died of cholera. *Wuch kairā karke mar-gyā*

Does not a great boy like you feel a hamed (of doing such a thing)? *Terā ko sine bore kō-tar aḥam nahī āḥ?*

After striking him repeatedly I turned him out of the house *Mai ne us kō mār-mārke ghar se nikāl-diya*

He stood up and said that— *Us ne khare kōhar kālā k—*

¹ For the translation of the Infinitive used like this, vide L. 22 (1).
² For *ter* (her) the repetition here expresses repeated action.
³ In Hindi *astan* this is direct narration.
⁴ Has uncorrected, vide (d) and (1).

I stealthily tied a duster to his coat (tail)	<i>Māi ne chāpātar¹ ek jhōṛan us ki kurī se bādh-di</i>
He secretly put the letter in the fire	<i>Us ne chāpātar chūṭhī āg me dālī</i>
By continually quarrelling he has worn out the whole house.	<i>Us ne lay lay-kar ghar bhar ki nāṭ me dam kar-diya² (or kar-rakhā) hai</i>
I went away just before he came	<i>Wah³ āne bāh me pāyū thā ki mai chālā-gaya (=wah āyā bāh me-thā ki mai chālā-gayā =wah āne ki ko thā ki mai chālā-gaya)</i>

LESSON 10

(a)—*Chāhne* to be about to do or to be about to finish doing, and *karne*¹ in the sense of “to make a practice of” “to be in the habit of (Frequentative)” often govern the past participle instead of the infinitive. The participle so governed is always in the form of the singular masculine in *ā*.² Thus—

EXAMPLES.

He is in the habit of reading *Wah har subh ko parhā-karā
every morning hai.*

¹ Also *chāpātar*.

² *Nāṭ me dam karā* (he, “to bring the breath into the nose”) as a idiom for “to worry wear out” the intransitive is *nāṭ me dam hā*. *Kar-rakhā* signifies “has kept the house in a state of—

³ Note no *ne*.

⁴ *Karne* in this sense is intransitive. *Vide* also L. 20 (d).

⁵ The Past Part. of *Jānā* in such cases is regular (i.e. *gīyā* and not *gayā*) also in the passive *magā se mai gīyā me gayā*—“I could not venture to go there.”

He is in the habit of writing something every day *Wak kar roc kachā līkāt kartā*
ka

He used always to give (make) this injunction to the scholar *Wak kamechān shāgird ko wā*
kāhd kiyā-kartā thā

I am about to finish learning Hindustāni *Mai Hindustāni mānīn kīlī*
chālātā hū

I am going to finish writing this letter *Mai yā chūhī, līkāt-chālātā*
hū

(b)—The form *chālīye* of the verb *chālānā* is used impersonally like the Latin "deceit" and "oportet" or the French "il faut" as *chālīye ki tum jāo* "you must or ought to go." This form of *chālānā* is often used in the preceding infinitive but more often it is construed with the uninflected infinitive the subject being put in the dative case as *tumko jānā chālīye* "it is necessary that you go." This form of *chālānā* is often used also to govern the Past Participle of the verb as *Adab kīlī chālīye* "it is proper (or necessary) to learn good manners" but this construction is at present met with only in the expression *dekhō chālīye* "let us see (what happens)" vide also L. 32 (c).

(c)—*Dastāna* *

Jorā H. m.)

Glove.

Ju't P. m. }

A pair i.e. a couple a suit
 of clothes

Jorī khātā

To pair

* *Jān* is the subject of *chālīye*.
 * Vide L. 32 (). *Chālīye* is also considered Dative.

20 (b).

* From the Persian *deh* "hand"; it ends in the Persian effect *ā*; vide note 2, p. 16.

<i>Jop</i>	A pair (two) of horses, clubs, or dumb-balls of sepoys, brothers etc
<i>Juṣṭ karnā</i> or <i>juṣṭ honā</i>	To pair
<i>Tīrath</i> m.	A Hindu pilgrimage or place of pilgrimage.
<i>Ādat</i> , pl. <i>ʿādāt</i> , f	Habit, custom.
<i>Hāl</i> m. Ar pl. <i>ahwāl</i> ¹ m.	State circumstances.
<i>Hālat</i> , f Ar pl. <i>hālāt</i> m.	State circumstances
<i>Dekhnā</i> tr	To look, see
<i>Dikhānā</i> caus.	To show
<i>Dikhā</i> , suba. f.	Appearance view money paid for seeing any unusual sight
<i>Dikhā</i> , <i>dōnd</i> intr (no <i>na</i>)	To appear seem.
<i>Zamān</i> , f.	Land, ground the earth
<i>Zamān-dār</i>	A land-owner
<i>Ghōṛa</i> m	Horse also cock of a gun. ¹
<i>Ghōṛī</i> f	Mare also a saddle-stand, and a clothes-horse
<i>Tappū</i> m.	Pony
<i>Tappūnē</i> f.	Pony mare
<i>Kambal</i> or <i>kāmmāl</i> m.	Blanket.
<i>Chādar</i> pl. <i>chādarī</i> f.	Sheet (of cloth or metal)
<i>Kal</i> adv	To-morrow yesterday
<i>Kal</i> f.	An instrument, machine.

¹ Sometimes in Urdu, used as a singular
Also the Knight in chess.

Kal kũ ghorā

Mā pl. māḥ f.

Bāp m.

Mā-bāp m., pl.

Ītā f. pl. Ītāḥ

Ītā ānā intr

Tasma m

Vīl m.

Vīk adj

Kāḥmā intr

Kāḥm f

Ilāmā intr

Chalā intr

Bachmā intr

Bachmā tr

Khāḥ m.

Dad Khāḥ m. pl

Phamā intr

Chuenā (m?) intr

Bachcha m

Chāḥ m.

Chāḥ f

Chāḥ intr

Chāḥ tr

A mechanical horse

Mother

Father

Parents

Eve also a good eye for

To have ophthalmia

Strap

Indigo

Dark blue

To cough

A cough

To laugh

To move to come in motion

To be saved, get off remain
over be spared to avoid
a threatened ill

To save etc etc

Writing line also a letter

Signature

To slip slide

To enter (by force or b
riedly)

The young of anything

Rat

Mouse

To rise up swell rise from
sleep

To arise to awaken to suffer

LESSON 20

(a)—With the past tenses of *chāhānā* the agentive *ne* may be used or omitted both are right. If however the subject is without life it is better to omit *ne*, as *Mai ne* (or *mai*) *chāhā* *ki* *usko* *gura* *dekhā-ī* but *merā* *dū* *chāhā* *ki* *usko* *gura* *dekhā-ī* I wanted to see him for a minute" *aurat* *chāhā* (or *aurat ne chāhā*) *ki* *gahā* *se* *bhāg-jā, e*, or *aurat* *ki* *dī* *chāhā* *ki* *gahā* *se* *bhāg-jā, e* "the woman wanted to abscond.

(b)—*Chāhānā* may also govern the uninflected (not inflected) infinitive but the sense is different. *Chāhānā* with a past participle properly signifies "about to do" or "about to finish doing" with an infinitive "wishes to do (desiderative)" as *Hindustānī* *āikhā* *chāhānā* *hē* I am about to finish learning Hindustani. *Hindustānī* *āikhānā* *chāhānā* *hē* I want to learn Hindustani. These two expressions however are often incorrectly used for each other as *gahā* *kūm āj* *kijā* (or *karānā*) *chāhiye* you must do this to-day

(c)—*Chāhānā* also signifies to love to like as *Mā* *bah* *to* *chāhā* *hai* the mother loves her child. *Chāhānā* *suba* *!* love *chā, o* fondling. ¹

(d)—When *karānā* means to be in the habit of vide L. 10 (a) the agentive *ne* cannot be used. In the Present, Imperfect, or Perfect Tenses *karānā* indicates habitual action but in the Preterite Tense either habitual or continued action. The Pluperfect does not appear to be used.

Remark.—The expression *usā* *kijā* *kijā* is not in use.

(e)—There is in Hindustani no verb "to have." (1) If the thing possessed is saleable the preposition *pās* is used, as

¹ For *chāhiye* it is necessary" vide L. 23 ().

Us ke pās zamin hai he has land mere pās (or gahā)¹
 number hai is an exception

(2) If the possession is unalienable the masculine inflected
 genitive or the dative case is used as Us ke (or us ko) ek
 betā hai "he has a son" (a general statement) bachchā
 (sing)² ke (or ko) ākh nāl hōī "scorpions have no eyes"
 Vide also L. 60 (c)

But in us id (uninflected) ek betā hai some word is em-
 phasised as "He has a son," or "he has one son" or "he
 has a son (not a daughter)"

(3) If the thing is ideal, not real the dative only is used
 as Mujhe / karpāl nāl hai I have no leisure

(4) For limbs etc the proper genitive is used and for
 such sentences as "she has blue eyes" the Urdu idiom is
 "her eyes are blue" us ki ākh nāl hōī us ki nāl lambā hōī
 "his nose is large" (in English "he has a large nose")

Remark I.—In Ek gahā jī ke dam us-ki an egg that
 had no tail the explanation is that betān mī understood
 Compare us ke chot loṅ "he was hurt bruised etc" ghore
 se mātē hīl mārī the horse kicked him etc etc

Remark II.—Mujh pās and us pās and tum pās are sometimes
 colloquially used for mere pās us ke pās and tumhārē pās.

(5)—When two separate nouns of different genders occur
 together as a semi-compound the masculine or more worthy
 gender will predominate as rotī-makkhan m. sing "bread
 and butter" ākarrā-bīrāt m. sing "powder and shot"
 mī tūp m. pl. "parents" hīsāb-khāt m "accounts"

(4)—Pās also signifies "to" when the motion is towards

¹ Vide L. 41 () (3)

² Masc. and declined like mard the noun pl. is also bachchā.

living beings or things that cannot be entered as *Us ādmī ke pās* (not ko) *jāo* go to that man *ghorē ke pās* (not ko) *jāo* go to the horse.

(g)—Is it near here ?	<i>Yeh kī jagah ke pās hai ?</i>
It is quite close.	<i>Pās hi hai</i>
It is near here	<i>Yāhñ se naasīb hai</i>
She continued writing	<i>Yeh¹ likhā kī</i>
This always used to happen	<i>Yih bāt¹ (karamāna) hū, jī lī (= kofī-rakī)</i>
He has both a horse and a pony	<i>Uske pās ghorā (bhā) hai aur jattā bhā hai</i>
He has both a blanket and a sheet	<i>Uske pās kambal bhā hai aur chādar bhā hai or uske pās kambal aur chādar donō hai (for lifeless things hai is better than hai)</i>
I have nothing at all	<i>Mere pās kuchh bhā nahī hai</i>
This is the same (that very) horse which I had vester day	<i>Yih wahī ghorā hai jo kal mere pās thā</i>
He has no parents	<i>Uske māt-bap nahī hai</i>
His (or her) eyes are blue.	<i>Uske ākhī nūlī hai</i>
I have a severe cough.	<i>Mujhe sukhtī khāśī hai</i>
Whose mare is this ?	<i>Yih ghorī kiska hai ?</i>
Whose ponies are these ?	<i>Yih jātī kī hīn lopō ke hai ?</i>
This pony mare is the <i>kādhā ādmī's</i>	<i>Yih jātīdārī khānādmī kī hai</i>

Come to me to-morrow	<i>Mere pās kal ānā¹</i>
He has seven or eight pairs	<i>Uake pās aīt āth jore hai</i>
In the opinion of Hindus pilgrimage is a meritorious act.	<i>Hindū, d̥ ke n̄r̄tik̄ tirath jāmā pun² hai</i>
He is in the habit of taking wine	<i>Usko sharab pane ki adat hai or usk̄ sharab piyā kartā hai</i>
They don't know anything about it (lit to them the state of this is not at all known)	<i>Usko is̄lā k̄l̄ kuch̄ ma lām nahī hai</i>
Fasten the strap tight.	<i>Tasma kaste bādho</i>
This pigeon belongs to that hen.	<i>Yih kabūtār is̄ k̄ jorā (or jūf̄l) hai</i>
These two pigeons are a pair	<i>Is̄ don̄ kabūtār jorā hai</i>
Patna is about to become a London.	<i>Yih Patna bhī London hūyā chāktā hai</i>
He has no eyes for a horse.	<i>Us ko ghōṛā pakchānnē ki d̄kh nahī hai = us ki nazar ach chālī nahī hai.³</i>
He has just closed his eyes fallen asleep	<i>Us lī d̄kh abhī lagī hai</i>
He is on the point of falling	<i>Is̄k̄ girā chāktā hai</i>

¹ The infinitive can be used as a future imperative but is less imperative. When used as a general imperative it is polite.

² Pun only used by Hindus is "religious merit rewarded by Heaven"; opposed to pāp "sin"; pāpī "sinner". The Muslim equivalent for pun is parvā and for pāp is gunāh.

³ Meaning of the latter depends on the context; it may also mean he has poor eyesight or "he eyes women evilly."

LESSON 21

(a)—Hindustani abounds in compound Intensive verbs. A verb is rendered intensive by employing its root only and suffixing some other verb. The root of the principal verb is invariable but the suffixed verb is fully conjugated thus, *mārāṁ* to beat becomes intensive by adding the verb *qāṁā* whereby *mār-qāṁā* signifies to kill downright so *qāl-dēṁā* "to throw down" *bol-qāṁā* "to speak out" *mar-jāṁā* "to die" *kho-dēṁā* to lose *tor-dēṁā* to break to pieces to smash." Almost every verb may be rendered intensive. The servile verb of an intensive often lays aside its primitive meaning. *Vide* also I. 18 (c) (2)

(b)— <i>Gillat</i> f. pl. <i>gillāt</i>	Disgrace baseness.
<i>Khifāt</i> f.	A slight, affront
<i>Āwāz</i> f. pl. <i>āwāz</i>	Sound, voice
<i>Dabāṁ</i> intr	To be pressed, squashed be buried beneath restrained kept in check quelled.
<i>Dabēṁā</i> tr	Press, squash, etc. etc
<i>Dabḍḍo</i> m.	Pressure influence
<i>Rāk</i> pl. <i>rāk</i> , f.	Road, way path
<i>Rākī</i> m.	Traveller on road = <i>ḍācāṁḍā</i>
<i>Ham-rāk</i> prop.	In company with.
<i>Intiqār</i> m.	Watching, waiting for
<i>Intiqār kākāṁḍ</i> or <i>kāṁḍ</i> (or — <i>mā rākāṁḍ</i>).	To wait for expect anxiously
<i>Kuā H rāk dēḍḍāṁ</i>	To wait for expect anxiously

Dukhāwā tr and intr

Haḥṭa¹ m.

Ḥahr pl mahṛṭ f

De-mārmā tr²

Ho-lenā intr

Girāwā intr

Pamā intr

Gir pamā intr

Girāwā tr

Tāp pl fāp¹ f

Tāp mārmā

Ko-lenā intr

Ko-lenā intr

To make a person to wait
also to show the wayTo repeat say a second time
repeat after also to double
fold in two (tr) to occur
again (intr)

Week.

Artificial canal or stream

To da h against

To accompany (*kur ke sālā* or
paḥke) sometimes to be
over finished outright also
to pass by see on the way

To fall (from a known source)

To lie down, be in a lying
state happen metaphori-
cally to fall to fall (from
unknown source)

To fall suddenly (inten.)

To cause to fall knock down
also to let fall or drop

Pawing of fore foot

To paw the ground with the
fore-foot (of a horse)To weep one's fill take one's
fill of weeping

To sleep one's fill.

¹ From the Persian *ḥaṭ* "seven."² De-mārmā *mārmā* "to beseech"; the former requires *ke*
and the latter *ke wāḥe*

LESSON 22.

(a)—*Denā* in the following idiomatic compounds does not admit of *se*,¹ the verbs being regarded as intransitive

<i>Samjā, denā</i> intr	To be understood.
<i>Dikhā, denā</i> intr	To appear show
<i>Sunā, denā</i> intr	To be heard.
<i>Pakṛa, denā</i> intr	To allow oneself to be caught.
<i>Ukāl-denyā</i> ² intr	To move off, clear off

Remark.—*Denā* in the Imperfect tense “was giving” (and sometimes in the Present) signifies “to offer” ³ *Kām denā* “to be useful,” is transitive and requires *se* *Sāṭh denā* to accompany is properly transitive and takes *se* vide also p. 53 foot-note 1 Urdu of Sepoy to Subadar

(b)—The subjoined or servile verb of an Intensive (1) modifies or strengthens the first verb (2) sometimes the meaning of both verbs is retained in which case the first part of the compound is the shortened form of the Conjunctive Participle as *us ghar ko dekḥ a, o* lit. “having seen the village return here” *main us ke mahāl ko aye hā* I have been to his house and come back.

The use of the servile verb is to a great extent governed by rule as will be discovered by a study of the following

(c)—(1) *Denā* and *Lenā* In compounds *denā* usually signifies doing a thing for some one else but *lenā* for oneself as *Yā rūpae bāḥ-do* “divide this money amongst them” (i.e. give

¹ So too with *denā* as in *he-lenā*.

² *Denā* here is simply intensive and does not signify “for the benefit of any one else” vide (c).

³ In the Pres. *denā* *deyā* “he offered.”

(2) In the following the idea of both verbs is preserved —
 He went and sat down there. *Wuk waiḥḥ jā-baiḥḥ* ¹
 To meet and sit together *Mil¹-baiḥḥ*

Note — *Baiḥḥ* has Perfect tense he has sat also "he is seated or he is sitting" the Present tense *baiḥḥā* has he sits every day he is in the habit of sitting" Similarly *payā* has he is lying, fallen *layā* has "he is lying down."

(3) Note the idiom *goḥ sir mē baiḥḥ* the bullet pierced, entered, his head."

(b) — *Māras* in compounds gives an idea of impropriety and folly *Yaiḥḥ pashāb byḥ kar-mārā* ' *Maḥ ne pādshāh ko siddhā libh mārd*. It is not interchangeable with *baiḥḥ*

(c) — (1) *Jānā* "to go" added to the roots of verbs, expresses completeness or finality as *Kha jānā* "to eat up" *pī jānā* "to drink up" *ḍab-jānā* "to sink down to drown" but *ḍab-mārā* "to die of one's own accord by drowning" *ḍabke-mārā* "to be accidentally drowned" *gir-jānā* "to fall down" (*gir-payā* "to fall suddenly") *ā-jānā* "to come arrive (completeness)" *rah jānā* "to be left quite behind" *pay jānā* "to lie down to subside (of wind voice)" to be engaged in to be put to or to take up a work" *pekhā pay jānā* "to goad continually to a business" vide also L. 28 (f) *Jānā* often indicates that the action is away from the speaker. It is the servile most commonly used with Intransitives.

(2) *Kah-jānā*, *kah-ker-jānā* "to say before leaving" but *he, I abh'kr kah-payā kah* "some smelted (dead) poet has said."

(3) Note the following rhymes *Yaiḥḥ kakh māḥ de-jānā* "bring me such and such a book (and go away again)" ; this might be said to

¹ Here *jā* and *ai* are Conjunctive Participles, for *jā-ker* and *ai-ker* *Baiḥḥ* in the second case is Past Participle for *baiḥḥā* *haiḥḥ* (*hai*).

Notes.—In the Past or Preticite Tense the signification of both verbs is retained, as: *Wah wahā jā-rahā* "he went there and stayed" *mai se akār lā hō-rahā* "I made that city my permanent dwelling I stuck to it" *jā se mai se mah dāhā mai mah hō-rahā* "ever since I saw him I have taken his part." *Jā-rahā* and *hō-rahā* also indicate suddenness of action.

(4) *Rahā* with the Conjunctive Participle of Transitive or Intransitive verbs signifies to do after effort or determination, as *Ākhīr nikāl-kar rahā* "at last he managed to escape" *vide also chhorā* (9) *mai usko dāftar se nikāl-kar rahā* "I managed to get rid of him from the office"

(5) *Jāh-rahā* in all its tenses signifies to be completely lost and to die."

(6)—*Āhā* "to come," in compounds, generally retains its proper signification as *Daryā chāh-āyā hai* "the river has risen up in flood" *ham dekā-ā, a hai* "we have seen (and come back)" *mai jād āp ke kamrah hō-āhā hū* "I will myself accompany you there and back, go there and come back with you." *Utarā* is "to descend, come down" and *ukar āhā* has much the same meaning. The action of the verb is towards instead of away from the speaker while with *jāh* it is away from the speaker

(7)—*Rakhā*—In compounds with *rahā* the signification is often to do a thing beforehand as *kāh-rahā* "to order or tell beforehand" *rah-rahā* "to engage beforehand" (and also "to stop"). Sometimes the signification of both verbs is retained, as *sun-rahā* "hear and keep in your memory" *Us se mujhe tang kar-rahā hai* "he has kept me in a position of discomfort." *Samajh-rahā* "to keep in mind." *Mai se koī bāt kahā se wāhā se rahā* "I left nothing unsaid" (the idea is taking up a thing and putting it down only when done)

Notice the shade of difference in meaning between *Is bāt* to *kaṭāl* *kar-rakā* he made this lawful *some time ago* (i.e. having made it lawful kept it so) and *Is bāt* to *kaṭāl* *kayā* "he made this lawful now"

(9)—*Chhōrnā* added to the roots of transitive verbs gives an idea of completion after effort as *Mas ne is qār mihnat* *kī kī imitān pīs* "kar-chhōrnā" "I worked so hard that I got well through my examination." This is more forcible than *kar-lipā* *Viṭāl-chhōrnā* "to succeed in expelling" *Ṭide* also L. 26 (d)

Also *karke chhōrnā* has much the same force as *Mas ne* *rukā kām kar-chhōrnā* or *karke chhōrnā* The latter is more forcible Compare with *karke rakā* (d) (d) Example *Mas* *rukā kām karke rakā* (not *kar-rakā*) gives the idea of "I was determined to do it and I did it"

(10)—(1) In the ordinary "declamatory negative" (عنه) "the simple verb must be used, as *Is to chhōrnā* do but *us to mal chhōrnā* (not here *chhōrnā* mal¹ do) *mas n us to kūt-dālā* but *mas n us to nahī kūtā* (not *nahī kūt-dālā*)

(2) Exceptions are clauses implying some expectation or exception as *Is to nahī mas ne kūtā nī jāyā* well give it me I'm not going to gobble it up *us to is bāt Lā bayā* *ḥayāl kūtā kī nahī gōṭī kī mūr le andar na ā pāṭ* "they took good care not to come within range of our rifles" *ḥuk mas nahī gayā* "he did not die" *Mas ne nahī dālā* *ḥayāl* *chhōrnā* *hai* *Chhōrnā* *mal* do indicates an expectation.

Interrogatives also the negative intensives are used in the same sense as *Kyā n ne darāḥāt* to *kūt nahī dālā* "what didn't he cut down the tree?"

¹ Note the position of *mal* *ne* etc. and see next para. (2).
Note the position of the *nahī*.

LESSON 24

(a) The mother lay down with the child	<i>Mā bhrāche ko le parī¹</i>
I could do nothing and that's all about it.	<i>Mujh se kuchh na-ban-payā bas</i>
He jumped into the canal	<i>Ujh nahr mē kadh payā</i>
My hand happened to fall ² on a rat	<i>Itihāq-an marā hath ek chāhe par payā</i>
I was pawed by the pony mare	<i>Tafīdās ki jāp makh par parī</i>
It is raining rain is falling ³	<i>Pāas parā hā:</i>
The fox was stumbling and limping along	<i>Lomrī gurī parī chālī jāī thī</i>
Why did you let this book drop?	<i>Tum ne yūh kitāb kyū girā?</i>
As I was weak my enemy got the upper hand	<i>Māī kam-zor thā is liye dush man ki ban-parī</i>
It is ill to suffer such insults It has gone and burst	<i>Ais zillāt mithās burī hai Phat-payā</i>
I suffered endless trouble (lit I suffered such trouble that —don't ask me about it)	<i>Mā: ne aise taklīf mikhā, ki mai (or na) pūchhāye</i>
He lost his voice	<i>Uski āwāz baūh-gā, (or par gā,)</i>

¹ Vide Lesson 22 § (T).² "I fall" metaphorically³ Actually falling (of rain, snow, etc.); perhaps the only instance of *parā* meaning to fall actuallySome such word as *Upret* (less) "power" is understood

Should any outside influence pressure be brought to bear then—	<i>Agar bāhar se koī dabāo par jā e to—</i>
My hat has been squashed in.	<i>Mera topa dab-gaī</i>
She is now weeping	<i>Usk ro-rahi hai</i>
I waited for him for a whole hour	<i>Maa ghante bhar tak uske inte pār mē rahā</i>
I cannot control him (or if inanimate) it cannot be pressed by me	<i>Usk mujh se dabāō nahī</i>
I left no work I undertook till I completed it	<i>Jis kām mē mai par-gayē (or lag-gayē or lag-rahā) nake kar-chhōṛā¹</i>
This will be done some time or other (indefinite)	<i>Yē kām kō-rahegā</i>
This will be done some time or other within a week.	<i>Yē kām hafte ke andar andar kō-rahegā</i>
Repeat this (or this etc.) after me	<i>Jaise jaise kām kahi jāē tum bh kahi jāo or mera in bāō ko jo abhi bolā hū dubārāo</i>
He has had a relapse.	<i>Us kī bimāri dubārā-gaī</i>
I'll come here again some day	<i>Mai phir yahā ā-rahiṃgā</i>
To-morrow is a holiday so do the work of to-morrow to- day	<i>Kal ta qī hai is liye kal kī kām āj kar-rahiho</i>
See me on your way to office	<i>Dūstār jāte waqt mere pā se ko-levā</i>

¹ Compare *u hu rahā*; vide Lesson 23 (f).

² *ā j* on far less than not more emphasis

What was to happen, has happened and is finished. *Jo hawē, thā wah ho-lipā*

I got all I wanted my heart's desire was completed. *Mere dil Hī āra nikal-ga, i*

To accompany *Kīāi ka aīk (or pachke) ho-lenā*

(b)—Note the following methods of forming feminines —

(i) *Brāhman* m. "a Brāhman" *Brāhmanī* f. "a Brāhman woman" *akar* m. *akari* f. "cowherd" (a caste) *kanjar* m. (a caste, a kind of Gypsy) *kanjari* f. "a kanjar's wife a prostitute" etc. *Pathān* m. *Pathani* f.

(ii) *Ghorā* horse *ghori* mare *billā* m. *billi* f. cat

(iii) *Samāir* m. "goldsmith," *samāra* (and *samāris*) goldsmith's wife *kumbhar* m. *kumhārā* (and *kumhārī*), f. potter

(iv) *Ūi* m. camel *Ūi* f. *akar* m. tiger *akari* f. tigress" *mulā* m. T. "a schoolmaster a learned man," *mulāni* a mulā's wife

(v) *Māli* m. *mālī* f. "gardener (Hindu) *dhobī* m. *dhobī* f. "washerman (a caste) *kāfir* m. *kāfir* f. "greengrocer and fruiterer" (a caste) *qasā, i* (or *qasā, i*) m. *qasā, i* f. "butcher" *dulhā* m., "bridegroom," *dulhan* f. "bride" *kāthī* m. *kāthī* f. "elephant."

(vi) *Māmā* m. "maternal uncle" *māmāni* (for *māmāni**) f. *toni* m. pony" *toni* f. pony mare"

* *Kāfir-qasā, i* low people."

* Antepenultimate is usually short; vide L. 23 (A), foot-note.

(vii) *Baṁṣī* m grain-merchant (a caste) *baṁṣīyān*
or *baṁṣī* m f (*بازار*) f *nā* s m. barber
nā m f

(viii) *Khālra* m (a caste) *Khātrānī* f *mīh-dar* m "a
sweeper *mīh-dar-ānī* f a sweeper's wife

(c)—Others are —*Rājā* m. *rājā* f *dhāt* s m *bahān* or
bahān f *nāyāk* (vulg *nā ik*) a galle a corporal *nāyākī*
nāyāki (and *nā, ikā nā, ikā*) f *khālā* m maternal uncle
khālā f *beg* m (T) *begam* f (a Mughul title) *dhāt* m
dhātām f (a title) *ādī* m bull, stallion *vī, s* or *gā, s* f
cow

(d)—*Nar shēr* or *shēr-e nar* male tiger *māda shēr* or
shēr-e māda "female tiger"

LESSON 23

<i>īpā</i> etc <i>pā</i> <i>pān</i>	One's own.
<i>īpār</i> pl	One's own people
<i>hāhā</i> tr	To say
<i>hāhānā</i> intr and cau	To be called also to cause to say
<i>lāpāhā</i> intr	To increase to grow to ad- vance to surpass
<i>āpā</i> <i>lāpāhā</i> intr	To advance
<i>Māpā</i> intr	To turn to one side
<i>Vopā</i> tr	To turn over fold back.

Here the Sanskrit suffix *-ānī* is added to a Persian word
* This is the Persian *khālā*; vide L. 61 (7).

Alā mōrā.	To turn the face aside to refuse to obey avoid doing
Bath !	Wick, (and hence) light.
Ār (no pl.) f.	Cover protection
Halālā tr	To kindle set alight
Dhālā ¹ intr	To fall down (of buildings) to be pulled down
Dhāl tr	To pull or knock down buildings
Lēnā intr	To lie down
Kālā bhājā tr	To send an oral message send word
Likh-bhājā tr	To send word in writing write word
Māg-bhājā tr	To send for things.
Bul-bhājā tr	To send for persons.
Pachāl-māgā ² caus	To ask for through a person (by letter or orally)
Lāl !	Wood a stick
Qadīm adj	Ancient
Khāṣṣ adj	Special particular private
Khāṣṣyat pl khāṣṣyat f.	The nature, characteristic peculiar quality
Khāṣṣ-tar adv	Especially

¹ In the Punjab "to fall down" generally
 Vide Caus verbs Lesson 44

Imm adj

Amām

Bāzār ke log }

Amāl pl gharāl /

Qā'idā pl qā'idā m

Qawā'id Ar pl m and f

Parvānā f

Chāl (from chālā) pl. chāl /

Chāl-chālā m. and f

Bad-chālā adj

Vet-chālā adj

Vet-chālā f

Pyārā H. adj

Am Ar. adj and sub }

Am pī or

Am or Am Am

Am m

Common general vulgar

Common people

Love-song or ode (formerly always short)

A rule regulation propriety custom dastūr regularity

Rules regulations etc masc pl parade of troops f sing grammar f. sing

Cherishing rearing main taining patronage

Motion gait procedure conduct behaviour trick

Character

Ill-behaved of bad character

Of good character

Good character

Dear beloved a relative junior in years

Out of one's own pocket or from himself myself, yourself etc., etc

Of my (your their etc., etc) own accord

Amongst ourselves our selves themselves

LESSON 20

(s)—(1) Jānā (Progressive) and Rahnā (Continuative) are fixed to a present participle express progression or continuance as *Wah kar roz achchhā hotā jānā hai* 'he is getting better every day' *wah kaktā-gayā aur mai likhā-gayā* 'he kept on saying, or dictating and I kept on writing what he said (progressive)' but *wah kaktā-rahā* 'aur mai likhā rahā' 'he went on saying it while I went on with my writing (continuative)' (i.e. there was no connection between the two acts). *Merā galā baikhā jānā hai* 'I am losing my voice rapidly' but *baikhā-jānā hai* 'I am losing it by degrees'.

Jānā and *Rahnā* cannot be used interchangeably

(2) *Jānā-rahā* however in all its tenses signifies 'to be completely lost', a curious idiom that according to Kempeon originates in the idea of going on till the vanishing point is reached. *Ākhīr wah merī nazar se jānā-rahā* 'at last he disappeared from view' *Vide L. 23 (n) (3)*

Remark—The Imperfect and Preterite tenses however may mean either "was being lost" or "was in the habit of going" and also "was lost" or "used to go"

(3) *Rah-jānā* preceded by Present Participle gives the idea of ineffectiveness as *Lepā rahī ki rah-guyā aur mai uske ekher-kar chālī gayā* 'the child kept on crying to be taken, but its mother left it be blind'

(6)—(1) when *kahnā* or *kah-denā* or *kah-ghānā* 'signifies to tell or relate' it requires as with the object when "to command" or "call, name" so as *Us se kaho ki teri māt mar-gayā* 'tell him his mother is dead' *āfrā gupā mai ne*

* A good example of Progressive verb.

Or *kaktā-rahā* "he went on talking"

* *Kah-ghānā* to tell without reserve."

as *se* *kaḥ-diyā* "I told him the whole story" but *se* *ko* (not *se* *se*) *waḥḥ jāne kaḥo* "tell him (i.e. order him) to go there" *Īm ko Angrezi mā kyā kaḥṭe kaī* "what is a mango called in English?" *Wak majḥko Śaṣijān kaḥṭā ko* "he calls me a devil."

(2) With *bolnā* *se* only is used. *Mai tum se nahī bolōī* "I'm not addressing you" or "I don't want to talk to you" *Bolnā* with *ko* in the sense of "to order" is vulgar.

(c)—One form of the Conjunctive Participle [vide L. 18 (b)] is identical with the root: this form is still occasionally used, more in speaking than writing: as *Mai se quāḥ sareere aṭṭ māḥ kūtḥ dho nāṭhā kar apnī rūḥ ḥi* "In compounds such as *mū-baithnā* "to sit together" where both verbs retain their original significations [vide L. 22 b (2)] the first part of the compound is the Conjunctive Participle *mū-kar baithnā* can be substituted for *mū-baithnā*: this latter is not an intensive. Other examples are *Ī pahūchnā jā pahūchnā kar dīkḥnā pāḍy-ḥḥnā ḍāḍy-nīkḥnā* *Ṣakḥ-ḥḥoṇā* is "to keep by (or future use" but *ṣakḥ-kar ḥḥoṇā* is "to place after effort" vide L. 23 (g).

LESSON 3

(a)—On the possessive adjectival pronoun *Apnā*

When the Nominative or Agent is followed in the same clause by a possessive pronoun belonging to itself such possessive is rendered by *apnā* *se* as never by the possessive *merā* *mere* *merī* etc. Examples—

I read my book.	<i>Mai apna kitāb parḥṭā ḥā.</i>
Thou readest thy book.	<i>Tū apna kitāb parḥṭā kar</i>

† Indicates haste; *ak* "from the beginning"

He reads <i>his</i> (own) book.	Wah apas kitāb parhāi hai
She reads <i>her</i> (own) book	Wah apas kitāb parhāi hai
We have seen <i>our</i> father	Ham ne apas bāp ko dekhi hai
Have you written <i>your</i> letter ?	Tum ne apas chithi likhi ?
The goldsmith and carpenter went to <i>their</i> (own) city	Sunār aur baykās apas shahr (mē) gaye
The women feed <i>their</i> (own) children	Aurāt apas bachchō ko pāl hai

N.B.—If in the above examples the words *his* *her* *their* refer not to the nominative but to somebody else then they must be expressed by *us-hi* or *us-dā*, etc

(2) *Apas* refers to (1) the grammatical subject (2) the logical subject (3) the speaker as (1) Wah apas kitāb parhāi hai, he is reading his 'book' (2) usko apas itnat hē bhayāl hai, he has a regard for his own honour = wah apas itnat hē bhayāl rakhtā hai (3) or (2) apas (or mārā) dū nahī chāhū ki wāh jō I don't want to go there. (4) *Apas* also means *own* as Yā uski apas kitāb hai it's his own book, not some one else's apas pās se out of my own pocket etc. ¹

Remarks—(1) the three accusatives (1) apas āp ko (2) apas tāi and (3) apas ko Nos. (1) and (3) are in commoner use in modern Urdu

(b)—*Apas* a form of *ap* only used in the following phrases:—*Apas* mē hōnā to be in one's proper senses; *Apas* mē hōnā; *Apas* se bāhar hōnā *Apas* se guparānā *Mas* *Apas* hōnā (for mas *ap* *hōnā*) is vulgar

(c)—My book is lost	Meri kitāb jāi rakhi
My book was lost	Meri kitāb jāi-rakhi thī

¹ Wah us ki kitāb parhāi hai he is reading his i.e. another person's book."

1 Vide also Lesson 27

She keeps on advancing (going away from us) and keeps on looking behind the while	Wak ōye to barhāi jās hai aur mukar dekhāi jās hai
Light every other lamp	Ek batti ar ek batti jalāite jāo (Bombay kliom) or Ek batti chhōṭkar har ek dūmri batti jalāite jāo
What is thi called in Hindu stani?	Yā Hindūstāni mē kyā kahāte hai? or Is ko Hindūstāni mē kyā kahāte hai
Tell them (order them) to give me my book.	I un kahō ki meri kitāb de-ā
Inform them that their brother has come (unexpectedly).	Un se kahō tumhāre bāḍḍ āyā hai ¹
Tell him to go.	Un jān to kahō (not bolo)
I want to say something to you	Mai tum se kuchh bolnā chāhātī hū
He is getting well (progressively)	Wak achchhā hoātī jātā hai
I ordered him to burn wood	Mai un kīyā jilān to kātī hū
The house fell down suddenly	Ghar dhal gayā
The city is being pulled down	Shahr dhātī rahī hai
I lay down	Mai let-rahī or rui let-gayi
I remained lying down	Mai let-rahā
Ancient writers have written (some time ago)	Qadīm likhne-wāle : farāh likh-gayē hai

¹ Or simply hū if he were expected. Direct narrations.

I composed this <i>ghazal</i> of my own accord.	<i>Mai ne yih ghazal kah-lī</i>
I composed this <i>ghazal</i> at some one's request	<i>Mai ne yih ghazal kah-dī</i>
His own mother (i.e. not his <i>matrē's</i> <i>mā</i>) is dead	<i>Us kī apni mātī mar-gaī</i>
Why should I do it—I don't want to?	<i>Kyā karū apnī (or merī) dīl nahī chāhē</i>
We must maintain our own people	<i>Apnē ko paricārish karūr hai</i>
Every one has his own fashion, method.	<i>Har ek kī apnī apnī chāl dhāl hai</i>
Every one values his own life.	<i>Apnī jān sah ko pyār hai</i>
He thinks of his own benefit only	<i>Us ko apne hi fā idē kī bhogāl hai</i>
I cannot quit my nature habit	<i>Apni 'ādat (maz)h se) torē nahī hī jāsī¹</i>
I came here of my own accord.	<i>Mai apne āp yāhī āyā</i>
What, do you look on this as your own property?	<i>Kyā yih chīz apne samāhite ho?</i>
Kindly send some one to ask the Sahib when he will go to Agra.	<i>Bēhshād se puchhacō-māpō, kyā kī Āgra kab jā, āgē²</i>
The water keeps flowing away	<i>Pānī bahāī jāhī hai.</i>

¹ *Kī jāsī hai* "is being done" ; present tense passive voice. *Vide* Lesson 47

² Indirect narration.

LESSON 28

Use of the suffix *as* *as* *i*

(a) — *as* *as* or *as* (according to gender and number) added to a substantive or to the oblique form of personal pronouns converts these into adjectives denoting similitude or resemblance *as* from *kaṁṁa* a beast comes *kaṁṁa as* like a beast beastly *kaṁṁa-as* dog-like

(b) — *Mānā* Intr (takes dat and abl of person)
To find to be found obtain
ed to meet with to happen
on to resemble be mixed
to join be connected har
monize with (tune) to tally
with etc.

Viṭṭā tr

To mix introduce unite
compare check with a list
etc etc

Face form appearance
manner case

In this way

In this case

Of fine appearance beautiful

Of bad appearance ugly

Evil vice

Any teacher also a pupil
master one skilled in an
art

{ All the same exactly alike
uniform identical no dif
ference

Ṣūrat pl *asūrat* f*Is ṣūrat* ac*Is ṣūrat* mē*Kāṁb-asūrat* adj*Bad-ṣūrat* adj*Badī* f*Latād* m*Ek* as II*Ek* as I

<i>Kaṣṣiyat</i> , pl. <i>kaṣṣiyatā</i> f	The "howness" i. nature state condition report remarks (in column of re- marks") view any sight to be seen
<i>Chāḍān</i> m (from <i>chāḍā</i>)	Involve certificate of des- patch despatch forward- ing a case or prisoner
<i>Top</i> , pl. <i>topā</i> f	Gun, cannon
<i>Pakar</i> m	A watch, i. e. 3 hours
<i>Do-pakar</i> * f	Midday
<i>Tisrā pakar</i> * m	Afternoon
<i>Jīch parāl karnā</i>	To examine accounts
<i>Huqdā</i> or <i>huqdār</i> f	Bill of exchange <i>vulg</i> a cheque
<i>Naṣīkat</i> pl. <i>naṣīkatā</i> f	Admonition
<i>Ṣakāḥ</i> pl. <i>saḍḍāḥ</i> , f.	Advice (in pl. = advice on various subjects)
<i>Jald</i> adv	soon.
<i>Jalāḥ</i> f. sub	Quickness.
<i>Sīpāḥī-āḥ</i> or <i>sīpāḥī kāl āḥ</i>	Like a soldier soldier-like

(c)—But *āḥ* etc. added to adjectives of size or quantity signifies "very" as *Bakht-āḥ* "very much" *gurū āḥ bēḥ par* "at a very little matter a trifle" Added to other adjectives it usually signifies "somewhat," as *Kālā-āḥ* "somewhat black, blackish, black-looking" *bāḥḥ-āḥ* "somewhat, rather foppish" *

* Ar *kāḥ* how?

* *Do-pakar* and *sī-pakar* are feminine but *tisrā pakar* is masculine. There are in fact two suffixes *āḥ* with different derivations: vide Hindustani Scrambling Blocks, V 7 supplement

(d)—When *ai* or *is* is added to *kam* "who?" *kam* is not (but *ai* is) inflected as *Yā kam ai ghore kū m haī* "of what horse is this the saddle?" *Kam ai* as compared with *kam* indicates surprise or negation or refers to a number.

(e)—*Koī-ai* means "any at random any one you like etc." *muja loī-ai penāl dō* "give me any pencil" *koī ai manāra bāī muja mīle to māi karīgī* "no matter what work it is I will do it willingly."

(f)—*Sā* is also added to a noun in the genitive as *Uḍar kute kō sā* (or *kutā sā*) *ek jīnār haī* "a jackal is an animal resembling a dog." This genitive construction is to be preferred with nouns.

(g)—Instead of *gā-ai* and *arā ai* "like this" and "like that" *asā* and *arāsā* are used. *Mujh-ās* (or colloquially *merū-ai*) "like me" *tuph ās* (or colloquially *terū-ai*) "like thee" but *kam-ās* or *kamārū ai* *tam-ās* or *tamārā ai* "like us" *like you.* *Us kū sā* (not *us ās*) "like him" *Mujh gāmrū-ās* "like poor me" *us fagīr ai* "like that faqīr."

(h)—The forms *muja kī* *muja kī* *kam kī* *tam kī* which may be styled true genitive forms, are used when an adjective is in apposition as *muja kam-bāghī* *he merū mī* "in the face of me the unfortunate."

(i)—*Milāi* with *ai* means "to pay a visit" "to make acquaintance or to say good bye" but with *ko* "to happen on," as *raṭe mī ek sāmī muja kō milā* "I met a man on the road (by accident)" *merū khoyā kṛā rūpiye muja kō milā* "I got back my lost money" *muja kō mām mīlā* "I got a reward" but *arā muja ai mīlne kō āgī haī* "he has come to see me."

1 There are in fact two varieties of with different derivations: rich "Hindustani Strumbling Block" "V" 7 supplement.

2 *muja kī* *muja kī* *kam kī* *tam kī*

(f)—Note the following idioms with *payā* :—*paṭhā payā* "to run after importance poster"; *pālā payā* "to fall into the clutches of"; *māṛā payā* "to be undone"; *phāṛā payā* "to be hanged"; *maṛā par* "I was beaten"; *filā hē lālā payā* "to be in danger"

LESSON 20

What particular house is this (several having been men- tioned) ?	<i>Yā kharā ā māṭā hā ?</i>
To what set of horses do these saddles belong (i.e. the rid- ing, or the dāk horses, etc.) ?	<i>Yā kharā-ae ghōṛ ke cā hā ?</i>
There is none as expert as I am in this city	<i>Mujh-ā is shāir mā kōṛ ā kīd nakhī.</i>
He is skilled in this	<i>Is kām mā bāṛā mātīd hā.</i>
He resembles his brother in appearance	<i>Ḫarā mā apas bāḫī ā mātīd hā.</i>
Give me a smallish quantity of soda water	<i>Thōṛ-ā sūtāgāṛ pāṛī (mujh-ae) do</i>
Pour slowly (said as the ser- vant commences to pour)	<i>Thōṛ thōṛ pāṛī shālo</i>
He looked like a sepoy	<i>Us kī sipāhī kī ā ḫarā thī</i>
He looks like a sepoy or he is like a sepoy in qualities	<i>Mujh sipāhī-ā ādmī hā wāh sipāhī kī ā ādmī hā</i>
We'll all eat it in company together	<i>Sab mīṭkar khāḫē.</i>
I compared my watch with to- day's midday gun.	<i>Āj do-pahar kī top ā apas ghaṛī mātīdī</i>

What do nine and eighteen
and twenty-seven added
together make?

Van aur atthārah aur satthā
milke koi kote hai?

I have put my mare to the
Government stallion.

Meri ne apni ghorī sarbārī sām
se milāī

Don't let these horses smell
each other (put their noses
together)

In ghorō ko mat mat milāne do

God grant my brother may
soon come to see me (and
then go away) but [—that
I may find him soon]

Kāhūtā kare merū bhāī yād
mujh se mil jāe (but yād
mujh ko mil jāe)

Please arrange a meeting be-
tween him and the L.G.

Ap Lāī Sāhib se milāne
dē

Mix some water with this milk.

Dūdāh mē thopā jais milāo

Mix the water and the milk
together

Dūdāh aur pān ko milāo

Adding a hundred of rupees
out of my own pocket I
will send you a bill for five
hundred altogether

Sau mai apne pās se mitākar
pāre pān² aur kī hundarū
sam ko bhējū hū

This person's appearance tall-
ies with the description on
the forwarding letter

Is shakī kī qūrat chātān kī
kāsīyat se milī hai

Both closely resemble each
other

Donō kī ek-ek qūrat hai or unki
sūrat milī hai (or milī
jūlī hai)³

¹ Kai pl. "how many?"

² Plural for respect.

³ Pān for pākā "five"

⁴ Present tense to indicate immediate future.

⁵ Jūlī has no meaning; the jingling phrase gives the idea of re-
procity

Are there any flowers and fruit in that garden ?	<i>I s bagh mē kuchh phūl phal hai ?</i>
A smallish number	<i>Kuchh thōpe se hai</i>
He is a somewhat elderly per- son	<i>Usk kuchh buddhā vī ādmī hai</i>
I gave him a lot of good ad- vice (admonition) but he paid no heed.	<i>Mai ne bahut se masihat ki lekin u ne ek na-sunī¹ (or māns)</i>
My advice to you is not to do this.	<i>Mera salāh yih hai ki tum yih kāam na karo</i>
Come let us consult together	<i>Jo āpas mē se bat ke bāre mē salāh karē</i>
What book do you want ? } Give me any one of them. }	<i>Kaun kīlāb māṅte ho Koī vī do</i>

LESSON 30

(a)— <i>Bachnā</i> intr	To save oneself be saved be spared to be left over to recover survive to avoid shrink from
<i>Bach rāhna</i>	To be or remain over to sur- vive
<i>Kise chiz se bachā¹-rāhā</i>	On one's guard against avoid
<i>Bachā rāhā</i>	To remain safe.
<i>Bach-rahāna</i>	To get clean away escape in safety

¹ Bā understood.

Vulgar Properly "are you asking for ?"

Past participle La. *bachā* (h, ā) *rahā*.

<i>līchāt</i> f	Savings in money
<i>lāpīl pānā</i> tr	To obtain salvation to be saved from danger
<i>lāhī to</i> <i>ārāna</i> , conj	Otherwise if not
<i>lāo</i> <i>agarchi</i> <i>karchand</i> conj	Although
<i>lāme</i> prep. and adv	In front of
<i>lāme</i> <i>āme</i> , adv	Right opposite each other
<i>lānā</i> <i>ānā</i> or <i>ārānā</i> sub	Coming face to face with con fronting
<i>lād-nam</i> adj	Of ill-repute defamed.
<i>lād nām</i> f. sub.	Ill-repute disgrace defama- tion
<i>lār-bān</i> m.	Door keeper
<i>lāh h</i> adj	Pleased happy (in com- pound good pleasant)
<i>lāhāh-bā</i> pl. <i>lāhāh-bā</i> f	Scent
<i>lāhāh-bā-ār</i> adj	Of sweet smell
<i>lāh h</i> pl <i>lāhāhā</i> f.	Rejoicing happiness
<i>lāhāt</i> f	Company society inter- course sexual intercourse (of humans only)
<i>lāor</i> m	Theft
<i>lāon</i> f	Theft
<i>lāon-lānā</i> <i>churānā</i> tr	To steal
<i>lāā</i> <i>churānā</i>	To avoid seeing another to connive at
<i>lāā</i> <i>lāchānā</i>	To avoid being seen by another

1. *lā* was formerly an adjunct and *lā* *lāh* a noun.
h

(b)—The *Present Participle* of a verb prefixed to *Rahā* signifies "to do continually" and is equivalent to *karā* with the past participle Lesson 20 (d) thus —

- (1) *Wah roḥi-rahī hai* "she weeps off and on" sometimes = *roḥī karī hai* ¹
- (2) *Wah hai se roḥi-rahī hai* she has been weeping off and on since yesterday
- (3) *Wah hai din bhār roḥi-rahī* she wept (remained weeping) all yesterday off and on, Lesson 23 (d)
- (3) but *wah ro-rahī hai* "she is now weeping" ¹
- (4) *Job tak mai wāḥī thā wah barābar roḥi-rahī (thā)* = *roḥī kṛpā* "whilst, as long as, I was there he continued weeping definite time fixed but —
- (5) *Wah ro-rahī thā* he was weeping continually no definite time

(c)—(1) The first person is more worthy than the second and the second than the third thus in English "You and I, but in Hindustani I and you. When, too, the subject consists of two or more persons, the verb will agree with the first person rather than with the second and with the second rather than with the third

(*) This rule is however modified by regard for euphony *wah aur tum is ko karoge* you and he will do this not *tum aur wah karoge*, as the second person plural verb sounds awkward close to *wah*. Similarly *ham tum jāḥge* "I and you will go" and not *mai tum jāḥge*. I and he will go requires a plural verb and according to the rule it must agree with the first person; but *mai aur wah jāḥge* sounds awkward write therefore *mai aur wah donā jāmā jāḥge*.

¹ But *ro, jāḥī hai* she weeps continuously without a break. Vide also L. 64.

LESSON 31

Use of *āp*

(a)—The word *āp* literally denotes self and it is employed with any of the personal pronouns as *mai āp jū āgā* I will go myself. It may also be used in the same sense without the personal pronoun as *ap jū āgā* he himself will go *ap ā, āge* we will come ourselves.

The word *āp* however is frequently employed in a very different sense like our terms you sir your honour your worship his honour his worship etc and the verb in such cases is in the third person plural. The words *pāhō* master monsieur and *kazār* and *panābī* *ālī* your honour are used in a similar manner when a person is addressing or speaking of his superior in rank or as a mere matter of politeness by strangers of respectability.

(b)—*āp* as an honourific requires the third person plural. In Delhi City however they incorrectly use the second person plural as speaking as *Apār āp kahīe ho* (for *kahīe hai*).

(c)—Avoid bad company else *Buri qabool se bacho nahī ho* (or *warma*) *bad-mām ho-jā* *oge* you will be disgraced.

Keep clear of the fire or you'll *āg se bacho warma jāl jū, oge* be burnt.

He escaped death *Marne se bach-gayā*

He just escaped death *Marte marte bach-gayā*

He nearly fell off his horse *Ghore se girte girte bach-gayā* (or *rah-gayā*) or *naazik* *hā ki ghore se gir jātā*

¹ "Lorist or Present & Imperfective" *hai* It was near that he should fall."

The door-keeper was sitting at the door but I evaded his watchfulness and went in (without his seeing me)	<i>Darraūe par dar-bān baithā thā magar mai uski dikh bachā-bar andar chālā-gayā</i>
Though the thief came face to face with the police yet he got away free	<i>Go chor aur sipāhīyō kō āmnā āmnā hu, lēkin usk bach kar nikal-gayā</i>
He escaped punishment (either was let off or absconded)	<i>Sasā se bach-gayā</i>
I have come here of my own accord	<i>Maī āp se āp yahā āyā hū or mai āpni khushi se yahā āyā hū</i>
It is a matter of rejoicing	<i>Bayi khushi ki bāt hai</i>
I am very pleased with him	<i>Maī i se bahut khush hū</i>
Who asks after us? Who cares what becomes of us?	<i>Ham ko kunn pūchhātā hai?</i>

(d)—Idioms —

This house oppresses me	<i>Yik ghar mujhe khatā hai.</i>
By all means let them come	<i>Shauq se āj.</i>
Return immediately (lit if you eat there drink here ¹)	<i>Agar rofi wakhā khā, o to pāni yahā pā.</i>
What the devil does he care where I am dragging out my existence	<i>Uski bakā jīne² ki mai kahā gayā hū</i>
If my book is torn you won't care a hang	<i>Agar meri kitāb phaj-gayī to tumhārī bakā se.</i>

¹ Easterns usually drink after they have finished their meal, not in the middle of it.

² Vide Lesson 13 (b).

To be annoyed put out *Dū mailā* (lit dirty) *homē*
 Everything was quite changed. *Amclā kū amclā ho-gayā*

What has happened is the best for my interests *Jo hu, ā mere kaqq mē bīhkar*
has

The horse jibbed (lit stuck, came to a stop) *Uhorā at-gaya*

A moonlight night *Chāndni rāi*

The day preceding the new moon. *Chānd rāi kū din*

This place (i.e. its climate) does not agree with me *Falā kī āb o hawā mere manā,*
ke samāhāq malī hai

Thus is no concern of mine (lit do you know it and let him, or them, know it) *Tum jāno unā jānē*

The horse sank in the mud. *Uhorā kī bahar mē dhas-gayā*
 Each sepoy's share comes to three rupees. *Har ek sipāhī ke zimme ān ān rūpā; batīh-ga, a.*

He's queer not quite right in his head (or lit his brain has started from its place) *Uste dimāgh mē khalal hai (or*
uslō dimāgh chāl-gaya)

Don't anger me (lit don't make me open my mouth) *Mard mūh mat khulāo*

He must have come by way of the bazar *Us kī bāzar se hote āya hoga*

To build castles in the air (lit to cook imaginary pilae) *Khayaālī pilā, pakānā*

¹ In the Punjab *khānā*. *Dharm, m.* (in the Punjab *khānā*) also a quickened place.

The door keeper was sitting at the door but I evaded his watchfulness and went in (without his seeing me)	<i>Darwāzā par dar-bān baithā thā magar mai uske dikh bachā-kar andar chālā-gayā</i>
Though the thief came face to face with the police yet he got away free	<i>Go chor aur sipāikayd hā āmunā āmunā hū, lekin usuk bach- kar nikāl-gayā</i>
He escaped punishment (either was let off or absconded)	<i>Sazā se bach-gayā</i>
I have come here of my own accord.	<i>Mai āp se āp yahā āya hū or mai apni khushi se yahā āyā hū</i>
It is a matter of rejoicing	<i>Bari khushi Hī hāt hai</i>
I am very pleased with him	<i>Mai is se bahut khush hū</i>
Who asks after us? Who cares what becomes of us?	<i>Ham ko karein pichhātā hai?</i>

(d)—Idioms —

This house oppresses me	<i>Yā ghār mujhe kōpātā hai</i>
By all means let them come	<i>Shauq se āj.</i>
Return immediately (lit if you eat there drink here')	<i>Agar roṭi ukhā kha, to pani yahā pe, o'</i>
What the devil does he care where I am dragging out my existence	<i>Uske bakā jūne¹ ki mai kabh payā hū</i>
If my book is torn you won't care a hang	<i>Agar meri kitāb phāṭ-ga, to tumhāre bakā se.</i>

¹ Easterns usually drink after they have finished their meal not in the middle of it.

vide Lesson 13 (b)

LESSON 32

Use of the Infinitive

(a)—One use of the Infinitive or Verbal Noun is to express obligation thus, *sun-to waiḍ jāas loḡḍ* or *parēḡḍ* you must (or will have to) go there

(b)—*Ars m* and *Aṛī f* (to Halloo' ho hark servants and children)

interj

Ars ars'

Good gracious

Aṛī m. and f interj

Oh Sir' Oh Madam

Yē adv

Thus.

Jā hū cū

As it was before (*specially with regard to quantity*)

Chāhīye impers verb

Is necessary wanted ought should

Chāhīye tho impers verb

Ought to have been.

Darhūr has

Is necessary is wanted.

Munāḡib adj

Proper fitting reasonable

Zarūr adj and adv

Necessary necessarily surely

Jā, zarūr m

W.O

Zarūrī, f

Necessity

Intisām m

Management preparation administration discipline order

Hājas pl kajāl f

Need

Muktā adj and subs

In need in want pauper

Qharīb' adj

Poor quiet inoffensive

Originally "foreigner stranger"

jā ghurīb rare strange "

Rozgār m.

Qalamī ' kīāb f

Gulāb (from gulāb rose)
Jārū m. suba.

Gulābī jārū

Saj-rakhnā tr

De-rakhnā tr

Le-rakhnā tr

Jālnā tr

Bāi jālnā tr

Qāul machānā tr

Qārchā machānā tr

Dil-bakhānā tr

Āīm qubonā ' tr

Thāmā intr

Thāmā tr

1 Qalam pen

Daily bread portion divine
grace power

Employment (in literary
Urdu = *amāna* time)

A written book, "i.e. manu
script

Pink

Cold also ague in pl cold
season

Spring and autumn ...
mild cold

Put in order beforehand

To give in advance

To take or purchase befo
hand

To exceed a fixed time (tr
put off defer postpone
evade

To reject an oral request

To make a clamour to raise
an alarm.

Spread a rumour

To amuse oneself.

To disgrace one's name

To cease

To stop catch hold of.

' Qubonā tr to drown.

<i>Sambhālānā</i> Intr	To pull oneself together save oneself from falling keep one's balance
<i>Sambhālānā</i> tr ¹	To support or hold up save from falling take care of maintain manage <i>dh</i> <i>sambhālānā</i> = control one- self, curb one's emotions
<i>Sambhālānā</i> <i>denā</i> ¹ tr	To rally before death to mend one's way
<i>De-mārnā</i> tr	To dash a thing against another
<i>De-dālānā</i> tr	To give away completely
<i>De-patakānā</i> or <i>paṭak-dēnā</i> (not so forcible) tr	To dash on the ground
<i>De-pachhārnā</i> or <i>pachhār</i> <i>denā</i> tr	To throw on the back (in wrestling)

(c)—*Chāhiye* and *chāhiye* *thā* either take the dative of the person, etc. as also do *koṭī* and *parega* or else they are followed by the Aorist with *ki* as *tum wadhī jānā chāhiye*, or *chāhiye ki tum wadhī jānā* you ought to go there.

The past part. is also occasionally used before *chāhiye* as *Yā hūm āj kīṭhī (or karāṭhī) chāhiye*.

The plural *chāhiyē* is used in the Punjab and in Delhi, but not in Lucknow.

Remark.—In the negative of *should*, *ought*, either *na* or *nā* is used, but the latter is preferable. If however *chāhiye* means "wanted," *na* must be used.

(d)—The infinitive may be used as a future imperative or

¹ The old spelling was with *m* the new is with *n* (q).

polite present imperative ¹ It is less imperious (and consequently more polite) than the imperative. *Vide* L. 54 (f).

(e)—The inflected infinitive with *kū* *ku*, *ka* expressing intention is used only in the negative the substantive verb "I am, he is," etc., being understood after it as *waḥ naḥi luktā* *kū* [*kāi*] "he has no intention whatever of writing"

(f)—*Shukr* "thanks" specially means *Khudā kū shukr* "Thank you" for a small obligation is *taḥīm* or is expressed by touching the forehead with the right hand and bowing Hindus say *bandagi* *Āp kū boḍ māḥān kū* is "thanks for a gift etc"

(g)—(1) Nouns preceded by a cardinal number may be in the singular or plural, latter preferable as *do laḥī* or *do laḥiyā* "two girls" If however the noun is masculine and ends in *ā* the plural must be used, as *do ghora* (not *do ghora*) = "two individual horses." With large numbers however the noun may be in the singular as *sau ghora kḥīr thā* "a hundred horse i.e. a collection of a hundred horse was present" *sau sipāhī kḥīr thā*

(2) But if the noun denotes money measure quantity time distance direction manner kind it is generally in the singular as *do haftē tak* "for two weeks" *das rūḥ ghora kḥī* "ten head of horse" *do para se* "from two sides" etc *Chālīs ashrafī* = "forty ashrafī" but in *chālīs ashrafīyā* ² "so many as forty ashrafī" there is emphasis on the number forty *bāḥī bāḥī kī bolī* "as he māk māk do rabḥā kḥī" "he is double-tongued" *is māk māk pachās zāḥāḥ* (or *bolīyā*)

¹ It is also used as an Interjection, as *sunā* "Listen!"; *deḥnā* "see beware!"

² For *Ar* *ru* m. head"; but *rū* f., H. "rein"

³ *Chālīs ashrafīyā* *āḥ* is "forty ashrafīs."

kāī there are 50 languages in this country " (here the singular *abā* should not be used)

(3) A similar rule holds good after indefinite pronouns as *ab jayā* as "in all ways" *baṣ jayā* (f) "in some places" *kaṣ dā* *ka ba d* after several days *ab qam ka machāī* all kinds of fish *kīāī dā's* "how often."

(4)—The formative plural of certain numbers below a hundred is used without a post-position, as *daryāb* dozens of *karīb* or *baṣ*¹ "scores of" *pañāb* fifties of. The numbers one hundred and upwards are all so used as *saṣṣ* *hanṣ* *lākh* *karōṣ*. A similar idiom exists in nouns denoting quantity and in some nouns denoting time as *manā* *anāj* "maunds of grain" *serb* "scores of" *dharb* "heaps of" *haṣ* many weeks *bars* *guzr* *ga* years passed away *Sāl-hā sāl hanṣ-hā hanṣ* or *hanṣrō hanṣ karōṣ-hā karōṣ lākh-hā lākh* are similar idioms. The *-hā* is the Pers. pl. Vide also Appendix A

(5)—Adjectives agree with their substantives. There is however an exception to this rule. If the substantive is an object with *ko* the adjective following it must be masculine singular as *gṛh ko thāyā karō* "stop the carriage" but *gṛh thāyā karō*. The particle *ko* destroys concord. Compare L. 54 (d)

LESSON 33

(a)—I require a pony *Muṣhe ek pālā chāhīye* or *darhār hai.*

We want ten books like this. *Ham logō ko das aīś kīābī chāhīye* ()

¹ Plural of the cardinal number 40 "A score" is *bīāī* f

You ought to have been a soldier	<i>Tum ko sipāhī honā chāhiye thā or chāhiye thā ki tum sipāhī hote¹</i>
This is as it should be	<i>Yē-hi chāhiye.</i>
Write an answer soon if you don't (otherwise) I am with you (i.e. look on me as present with you there)	<i>Jawāb jald likho warna mujh ko kalī maujūd samajhna</i>
There were ten rāsis present	<i>Das rāsiyē (or rāsi not so good) maujūd thā.</i>
The work of three men	<i>Tin ādmīyē (or ādmī) kā kām</i>
You ought not to have done this.	<i>Yēh bāt tum ko munāsrīb na thī or yēh bāt tum ko chāhīye na thī</i>
We must arrange for this	<i>Is bāt kē intizām karnā chāhīye.</i>
This is an important matter	<i>Yēh baṛī zarūrī kī bāt hai (or baṛī zarūrī bāt hai).</i>
Of what are you in need?	<i>Tum ko kis cheiz kī jāyat hai?</i>
That man is poor he is needy (in want)	<i>Wah ādam gharīb hai mukhtāj hai</i>
This horse is quiet	<i>Yēh ghora gharīb hai</i>
He is in need of even his daily bread	<i>Roṭi tak kī mukhtāj² hai</i>
He has to go somewhere (lit there is for him the going somewhere).	<i>Us kī kalī jānā hai</i>

¹ Here Past Conditional tense

² Tak here is not a post-position; vide Lesson 60 (b).

He will have to go must go somewhere	<i>Us ko kahi jānā hoga (or paye gā)</i>
God gives us our daily bread.	<i>Khudā roz detā hai.</i>
I refuse to listen to such things.	<i>Mā' aīn bādī nahī sunne kā [hī]</i>
He has gone to prison (before trial)	<i>Wah kī-jat' mē gayā hai— (bandīat)</i>
God grant you His grace so that you may obey your parents.	<i>Khudā tum ko us bīl ki roz de kī tum māt-bap ki farmā barāhī karo</i>
They ought to be here by now	<i>Us ko ab tak yakhī ā-jānī chāhīye thā</i>
Look after these things, take care of them	<i>In chāhīe ke sambhālō</i>
He managed this well	<i>Yā lām us ne khab sambhālā</i>
Hold up pull yourself together (to a person on tripping)	<i>Sambhālō</i>
Keep a civil tongue in your head.	<i>Zabān sambhāl kar bolō</i>
Pulling herself together she said—	<i>Us ne, sambhalkar kahā kī—</i>
The rain has stopped.	<i>Pān thām-gaya</i>
Hold this, keep it.	<i>Is ko thāmo (or pakro)</i>
(b)—Idioms —	
It is spoken in everyday colloquial.	<i>Roz-marra¹ mē bolīe hāī</i>

¹ The origin of this curious but common idiom is obscure.

² Roz-marra adv "daily" and sabā colloquial speech."

Keep the soup on the fire till the liquid is reduced by a fourth.	Shorbe ko itna der chūlke par rukho ki chamkūā pōns jal jā, s
Can hearsay be equal to the evidence of one's eyes?	Kāś' sunī ¹ bāt dīkī ² dekhi ³ ke barābar ho-sakī hai?
I felt intensely jealous.	Mere chāhīlī par aīp-ai phir gayā
To be faithless	Tote ⁴ ki tarah dīk pherlenā (or badalnā)

LESSON 34

(a)—Tāhī (emphatic).	In this very place
Wāhī (emphatic)	In that very place
Kāhī	Somewhere anywhere also I fear lest if ever far more
Isā ¹ * adj and adv (correl is jaisā)	Thus like this such, so
Isae, adv	Thus so
Jaisā adj and adv (correl. waisā)	As, such
Jaise adv	As such as.
Jitnā adj (correl utnā so much)	As much as

¹ Be understood.

² i.e. sunī ke I and dekhi ke I.

³ Unlike other birds a parrot that has escaped does not return to its cage.

⁴ For pītāhī vide Lesson 24 (g)

<i>Jitae</i> pl	As many as
<i>Na to</i> (or <i>na</i>)— <i>na</i>	Neither—nor
<i>Id to</i> (or <i>ya</i>)— <i>ya</i>	Either—or
<i>Tān</i> m.	Greyhound
<i>Jahān</i> , m	Ship (of any kind)
<i>Jahān</i> adj and subst.	Any passenger or official in a ship imported in the Punjab also an English greyhound.
<i>Itā</i> H. (for things present).	{ This much
<i>Is qadr</i> H P (correl. <i>jitā</i>)	
<i>Jitā</i> ¹ H	{ A much as
<i>Jis qadr</i> H P	
<i>Utā</i> } (for things)	{ That much.
<i>Us qadr</i> } absent)	
<i>Jahā</i> (correl. <i>is wāhā</i>)	The place where when
<i>Jahā kahā</i>	Wherever
<i>Jidhar</i> (correl. <i>is wāhar</i> thī ther)	Whither
<i>Pahā</i> adj	First
<i>Pahā</i> , adv	Firstly at first
<i>Chān</i> , m	Ease comfort also now the English word chain. f
<i>Khatra</i> m.	Danger

¹ The Hindi *as* (correl. of *je*) is now rare; but *aisā* (correl. of *jaisā*) is obsolete.

In old Urdu *ahā* was the correlative.

Khāṭr mē dālānī tr
Murgā m

Murgā m
Murgā f
Chhārī f
Lāṭhī f

Chharrā m
Golā m.
Golī f

Chharrā m
Chharr f

Jab (correl. kab or to)
Jab kabā

Jab kab

Lāl adj and subs m
Lāl m subs

Lāl kabī f

Chharrā adj

Chharrā f

Lambā f

Gohrā adj

(akhrī)

To risk

Colloquially a cock (in writing any bird).

Cock (domestic fowl)

Hen (domestic fowl)

A light walking-stick.

A long heavy stick used as a weapon.

Small shot

A large ball a cannon ball

A small ball a bullet a pill

A large knife with handle

A small or dinner-knife

When.

Whenever

Now and then

Red an amadavat

Rubr

British regiment

Wide broad.

Breadth.

Length.

Deep the surface of the water being far from the ground-surface (of a well).

Depth

<i>Alāḥ totāḥ</i>	Middling, or less than middling not up to much, so so
<i>Alāḥ tāiḥ</i>	Of bad character
<i>Sharm-gāḥ ?</i>	The privy parts.
<i>Kitne ko (or mē) ?</i>	For how much, for what price ?
<i>Itne mē</i>	For so much also in the meantime
<i>Jahā tahā</i>	Everywhere also here and there.
<i>Yahā tak</i>	Thus far to such a degree so such a—

LESSON 35

The Relative and Correlative

(a)—Strictly speaking, there is no relative pronoun corresponding to our *who which that*. For example the man is wise who speaks little " is expressed in Hindūstani as follows — *jo aśāḥḥ dānē hai so' (or wāḥ) kam bolā hai* literally " whatever man is wise the same speaks little. Here the word *jo* is called the *relative* and *so'* the *correlative*. The correlative is often omitted. Examples —

That which you say is all true	<i>Jo tum kahē ho (wāḥ) sach hai</i>
Speak plainly whatever comes into your mind.	<i>Jo kuchh (bi) tumhāre dil mē āre (wāḥ) pā/ laho</i>

¹ *So'* is practically obsolete in Urdu *wāḥ* takes its place.

The man whom you saw in the city yesterday died this morning
Jis shakhṣ ko tum ne kal shahr mā dekhā (thā) usk ā) jo/r ko mar-giyā

The letter which you wrote to me has not arrived.
Jo chīṭhī tumne mujhe likhī thī usk nahī pahūchī

Where there is a rose there is also a thorn.
Jahā gul hai wahan kṛūr (bhī) hai

As you act so will you experience
Jaisā karoge waisā pāoge

As long as there is life there is hope
Jab talak hī, tab talak ās

Wherever you go there will I also go
Judhar tum jāoge udhar main bhi jā, āgā

As the master so will the scholars be
Jaisā ustād waise hi shāgird hōge

Take as much as you want
Jitnā chāhīye utnā le-lo

The construction of the relatives and correlatives corresponds, as one writer points out to the construction where the bee sucks there suck I

(b)—There is another construction with the relative pronoun which corresponds to the English as *ādmī jo* (or *jo-kī*) *ādmī hai kam boltā hai* the man who is wise speaks little or *uski ādmī jo* (or *jo-kī* or *kī**) *ādmī hai kam boltā hai* = *jo ādmī ādmī hai uski kam boltā hai* [I use also L. 53 (a)].

The conjunction *kī* is often used alone for *jo kī* vide L. 52 (c) (11)

* In Forbes said; now obsolete except in *forbes said* everywhere and "here and there"
 * This *kī* is merely the conjunction that."

(c)—*Aisā jāisā waisā jīsā wīsā wīsā* and also the interrogatives *kaisā* and *kīsā* are pronominal adjectives and agree with the substantives to which they refer. They are also adverbs. *Aisā* and *jaisā* are adverbs only and indeclinable. As adverbs either form *aisā* or *aisē* etc. can be used. Vide also (j) and L. 55 (a) (3).

Remark.—In the Punjab sometimes *aisā* alone is used for *aisā waisā* as *usā aisā hāis kāl* 'he is so-so not much good'.

(d)—The negative *nā* repeated, means *neither—nor* as *usā nā hālī hālī nā dālī* 'she neither moves nor stirs'. Idiomatically however the first *nā* is often omitted as *usā wālīk Zaid kāl nā Umar bālī nāl* 'its owner is neither Zaid nor Umar but I'.

The conjunction *aur* and *or* is often prefixed to the second *nā* as *nā māl bolīgā aur nā lām* 'neither will I speak nor will you.'

(e)—(1) *Yā* or repeated means *either—or* as *yā to apā hām kar yā chālā phirā nāgār ā* 'either do your business or be off (*lit.* or appear to my sight moving away)'.
 As with *nā* the conjunction *aur* is sometimes prefixed to the second *yā* as *yā Kāpāb o Kāpāl* "payāo *aur* yā Urdū Roz-marra" read either the *Kāpāb o Kāpāl* or the *Urdū Roz-marra* but it is better to omit the *aur*.

(2) *Yā—yā* is also idiomatically used for "whereas" (*āhīn-hī* in good Urdu), i.e. it expresses great contrast, as *yā (so) pahle apānī kī, yā ab chāin kī chāin hāim* 'at first I was poor whereas now I live in nothing but luxury'. Compare the use of *lahā* and *hā* L. 38 (d) and () and *aur* L. 43 (b).

¹ *Hāl* is of course understood after *dālī*.

² *Hāl* understood after *wāl*.

(f) *Kyā-kā* means whether—or (inclusive) as *kā kāmī kī kī kī* whether rich or poor high and low "

Kāyāl-kāyāl and *chāl-chāl* *dīto* (but exclusive)

(g) "When" expressing a future condition is in English often followed by the Present Tense but in Hindustani the Aorist or Future is necessary as When (or if) he comes tell me *jab kāk āyā* (not *āyā*, *egā*) *mujahe khatā* "denā But if the first verb is future the second must be future ride Lesson 61 (b)

(h)—*So* also means therefore so as *sun na kāk jāne ke liye mer kī kī thā so mer kāk nāl jāyā*. The correlative *so* is seldom used in modern Urdu but as *jo ho ho* for "happen what may" would sound ill *jo ho so ho* is used

(i)—He delights in danger

Jis kām me khatā hī kī kī kī
(or *kāk* or *so*) *uske pānd*
hai

This is the sāl whose pony was here yesterday (lit what pony was here yesterday its sāl is this)

Yā kāk āyā ho jāyā
kal kī gāl thā (or *jo*
kal kī gāl thā uske
āyā yā hai)

I have the pencil you had

Mera pā kāk pin il hai jo
tumhāre pā thā

Is it in the same spot it was in yesterday?

Kyā wāl hai kāk kī thā

Every one eats the fruits of his own actions.

Jis n jāyā k yā kī kī pāyā

Is this a cock or a hen?

Yā murgā¹ hai yā murgā?
Us ke pā yā ho murgā hai
yā murgā

He has either a cock or a hen

¹ But *jab kāk āyā* *mer kāk nāl jāyā*; if the apostrophe is an Imperative the Aorist is used in the predicate
² Colloquial *rid* L. 34 ()
³ Or *or* *so*

It is neither a cock nor a hen It is a pigeon	Na murghā hai na murghī kaṭṭār hai
I have neither your walking stick nor your brother a.	Mere pās na to tumhārī chhāṛī hai na tumhāre bādhī hī
It is as far from here as my house	Itna dūr hai jitna dūr merā ghar hai
Right is right	Jis kī kīṛhi us kī bādhī
Why be a <i>here</i> ?	Wah to yāh? (emphatic of yāh) hai
As many saddles as are <i>here</i>	Itne sī jitne yāh hai
As many books as are <i>there</i>	Utnī kitābē jitnī wāhī hai
“What are you doing? Nothing (if I am seated thus i.e. as you see)	Kyā kartē ho? (imph hī baithā [kūṛ] hī
Have you a greyhound like this?	Tumhāre pās aise kī kutī hai (jaisa yih hai)?
He has a bull-terrier just like this.	Us kē pās aise hī bul-dōg ¹ hai
He has an English greyhound exactly like that	Uskē pas aise hī jākūzī hai jaisā (kī) wāh hai
It is not as large as the Cap- tain Sahib's horse	Wah itnā bara wāhī hai jitnā kī Kapṭān Sāhib kō ghōṛā
My chadder is not as long and as wide as this one	Merī chādar itnī lambī ² chaurī wāhī jitnī yih hai
You will get this when you come here	Jab tum yāhī koge (jab) tumko yih chī milegi ³
He comes to see me now and then	Jab jab mere pās ātā hai

¹ Bul kutī "bull-dog"; jākūzī koge hī kutī "fox-terrier"

² Note the omission of *or*

³ Gide (g) and note 1 p. 131

Come to see me whenever
you get leisure but He comes
to see me whenever he gets
leisure

Jab kabhi jurgai mile mujhe
milnā but jab kabhi jurgai
milī hai¹ ush mushae
milā hai¹

God is everywhere

Khudā jahā kahā hā-ir ha

The masjid is quite open, ex-
cept that here and there
there are trees

Masīdān b l-kul qā/ han lekīn
ghibī wabī darrāht hī

The camel is an ungainly
beast

l' bharidā jankar hī

As quickly as possible

Jahī bik jald mumkin ho
jahī tak jald ho-sake

He is such a fool that he does
not even know how to feed
himself he is an utter ass

Ush jahī tak be-awqā/ ha
kī khānā khānā bhī nahī
jānā ush biltāl garhā hī

Neither is this right nor that

Na ghī durast hai na ush²

Hang him

Us par fin karj³

Hang you and your master
too

Tum par aur tumhāre wakhārd
par bhī fin karj

(j)—far merā ghī hāl thā kī kūtō to badan mē lohī nahī
"and such was my state that had you cut me you would
have found no blood (=my blood was frozen from fear)
Here the demonstrative ghī equals aīnā or unīnā

LESSON 36

(a)—The phraseology of Eastern languages is dramatic
When reporting the words of a third person the direct nar-

¹ Vide (g), and note 1 p. 121.

² Na ghī na ush durast hai is bad Urdu.

³ La. Ebn 'ayn Gen.

⁴ Direction narrati

ration is generally used i.e. that pronoun is used which the person himself made use of. This peculiarity alters the structure of a Hindustani sentence compared with the English. For example "The prisoner told me that he would kill *Shakīḥ* *Hasan* if he saw him" *qawī ne mujh se kahā ki maī Shakīḥ Hasan ko mār-dāḥgā agar usko dekhī* or *dekhīgā* literally "the prisoner said to me thus, I will kill *Shakīḥ* *Hasan* if I see him."

(b)—*Chhāḥāḥ* Intr

To be set free liberated to
be let go be loose be
omitted to go off (of a
gun) be effaced (of spots)
to spout to start to run
(of colour) to be left be-
hind be fired (fire-works,
gun)

Chhōḥa (tr of *chhāḥāḥ*)

To leave behind let go set
free fire a gun etc give
up a work pardon etc

Hasā chhāḥāḥ Intr or
chhōḥāḥ tr

To break wind.

Chhōḥ or *chhōḥe*

Except omitting not men-
tioning

Faṛāḥ m

A fountain

Tōḥī f

Parrot (hen)

Tōḥ m

Do (cock)

Qawī m

Prisoner

Qawī-ḥāḥ Jel ḥāḥ m.

Prison.

Qawī karnā tr

To imprison

<i>Imtibān</i> m.	Trial examination test
<i>Kho-jānā</i> intr	To be lost
<i>Khonā</i> tr	To lose
<i>Khojā-jānā</i> pass.	To be lost
<i>Chirāgh</i> , m.	Properly a native lamp often used for any light
<i>Lamp</i> m.	English lamp
<i>Thandā</i> ad.	Cold cool.
<i>Thandā</i> f.	Cool medicinal drink
<i>Thandak</i> f.	Cold (opp. to heat) coolness
<i>Thandā karnā</i> tr	To cool to put out a lamp
<i>Gal karnā</i> tr	To put out a lamp
<i>Dar</i> m.	Fear
<i>Darnā</i> (kias se) intr	To fear
<i>Khaw</i> m.	Fear
<i>Aud na-ho</i> H. } <i>Mabūdā</i> P }	May it not be so lost

(e)—Verbs of seeing asking replying remonstrating thinking dreaming hearing hoping inferring wishing seeming implying intending and fearing are usually followed by the direct narration.

(f)—The indirect narration, however is also used occasionally as "Tell him I am ill *us se kah-do ki mai bimār hū*" or direct *us se kah-do ki pākīb bimār hai*

Remark—(1) It will be seen that sometimes a sentence may mean two different things according to whether the hearer takes it as direct or indirect narration

()—*Kyūthar nahī* (neg.) is used in indirect questions, or in direct questions qualifying an affirmative as *mai dekhāpā ki nahī kyūthar nahī* &c. *Wah kyūthar nahī* &c. of course he'll come."

Kyār (aff.) in direct or indirect questions signifies negation; such *kyār* ३, ५९१ / = "he won't come" or "in what manner?"; and *dehāḥ* १. such *kyār* ३, ५९१ = "you say he'll come but I say no." It also signifies affirmation as *ṭam ṭamē ho ki wāh kyār* ३, ५९१ "do you know how he will come (i.e. by train or on foot etc.)?"

(f)—After verbs of telling or ordering it is usual to use the indirect narration as *sā is ko' kah-do ki yāh āye*

tell the sāl to come here (lit. tell the sāl that he should come here—to me) *Sā is ko' kah-do ki yāh āo* would rarely be used and might mean tell the sāl to come to you.²

(g)—If a pronoun gives rise to ambiguity it is better to substitute a proper name as *us kahē ki ṭam bīmār ho* might mean that either the speaker or the addressee was ill.

(h)—The Transitive verb often indicates that the action was done on purpose the Intransitive by accident *vide* examples in L. 37. The Passive also (*vide* Lesson 47) has generally the first signification.

(i)—The Passive without an agent also often signifies impossibility as *qismat se laṛh nahī jātā* none can fight against Fate. *Vide* L. 47 (d).

(j)—The parrot escaped *Toṭī kāth se chāḥ-gayī* (not from my grasp *bach-gayī*).³

The horse got loose (or is) (*hoṛā chāḥ-gayā* loose).

The prisoner has escaped and absconded *Qaidī nikal-bhāḡī*

The prisoner was released *Qaidī chāḥ-gayā*

He escaped from the Police *I olie ke kāth se chāḥ-gayā*

¹ *K* as it is an order *vide* Lesson 26 (e).

A direct narration sometimes occurs within a direct narration.

² *Bach* is to escape from threatened evil.

The prisoner has been released from jail.	Qawāṣi jēl-ghāne se chhūt-gayā
The train had just started	Rel chhūt-ga, s thā
The fountain is playing	Fauwāra chhūt rahā hai
The fireworks have begun (or are going on).	Ātash-bāz chhūt-rahē hai (or chhōṛ jā-rahē hai)
He is very free with his tongue	Us kī mūh bāhūt chhūt-gayī hai
He has taken to beating one (or to beating people) for the slightest thing is free with his hands	Us kī hāth bāhūt chhūt-gayī hai
He has lost heart hope about this examination	Is imtihān se u kī dīl chhūt gayī

LESSON 37

(a)—I left my book at home on purpose	Ham ne apnī kitāb ko ghar mẽ (or ghar par) chhōṛā
I left my book at home by accident I forgot it	Kitāb ghar mẽ (or ghar par) chhūt-gī, I (or rah-gā, I)
He lost his book on purpose	Us ne kitāb ko kō-diyā
He lost his book by accident	Us kī kitāb lhogi-ga, s
He put out the lamp (especially means on purpose)	Chirāgh ko thandā kar-diyā
The lamp went out	Chirāgh thandā ho-gayā
He lives in the next house hut one	Ek ghar chhōṛ ke dūse ghar mẽ rahātā hai (= yāhā e sere ghar mẽ rahātā hai)
I wanted to go out	Mai se chāhā kī bahar jā ō

- He wanted (or tried) to clear off with his life *Us ne chākhā kī apai¹ fān lēka bhāg-jā ū² (or indirect jā,s)*
- I wished never to leave him again. *Merū fī chākhā³ kī phir us se kabhī judā na-hū*
- I asked him in reply what business that was of his *Mai ne jawab diyā kī "tumhārī is se kyā gharaṭ (hai) ?"*
- It is now proposed to go to Delhi *Ab tayāz hai kī Dillī jā iye⁴*
- Tell them that what I (the writer) told you (i.e. either the addressee or a third person) was wrong *Us se yik kah-do kī main bāt jo mai ne⁵ tum se kahī thi ghalaṭ hai*
- I said to myself that you (Firman Ali) would never agree to this. *Mai ne kahā kī Firmān Ah qabūl nahī karne hū or mai ne tumhārī misbat kahā kī main nahī qabūl karne hū or mai ne tumhārī ghar kiyā kī tum (F A) qabūl nahī karne hū.*
- I feared I might be late *Mujhe dar thā kī mai let na-ho jā,ḥ⁶" (in Panjab packkar jā,ḥ) or mai let⁶ ho-jā,ḥgā⁶ (without me in the future)*

¹ Omit *apai* and the meaning is to go off in haste.

² Note omission of *se* vide "Stumbling Blocks" p. 2.

³ *Jā,iye* Respect., or Imperative Imper "let us (or you) go."

⁴ Here for *mai* as the writer's name (*Qālib* *me*) could be substituted.

⁵ Direct narration.

⁶ Indirect narration.

I feared he would not come
(I wanted him to come and
was expecting him)

Muṣṣhe kṣam/ thā aṁ na ho
ki vach na-ā e.

I feared he would come (I
didn't want him to come)

Muṣṣhe kṣam/ thā ki vach na-a
ya e!

Don't be disheartened at
failing in your examina-
tion

Fel ho-jāne = jī na-ā hē ro

But I am already disheart-
ened.

Mera dil to khēt-chūda ho

Why did you drop the bottle
or why did you knock it
down on purpose?

Botal ko kyā girāyā

(b)—Idioms —

You have merely to ask for
it to get it (i.e. in obtain-
ing it there will be only
the delay of saying the
words)

Faṣṣaj māṅga ki de ho

There was a great robbery in
my house everything was
swept clean away

Mera gṛhḥ rāṭhī dīkaut
hūṣ sare ghar mē phāri
phir-gā i

The city is now desolate

Us shahr mē ab khāṭ urī ho

This has caught my fancy

Yeh (che) meri nazar mē khaṭ
gāṣ ho

1 A-ṣṭaṭ is generally "to come unexpectedly."

2 Khub-ṣṭaṭ is used metaphorically only for to "go deep into
of pleasant things. Literally and also for unpleasant things aṣṭaṭ
"to prick pierce" etc. is used.

This has fascinated me and I must buy it.	Yih chīz merā mazar par chayā-garī hai
He has become a great favour- ite with the king	Yih Bādekhāh ki mazar par chayā-garī
The brick houses there can be counted (they are so few)	Khishī ¹ makān gūnī ke hai
You have no knowledge of it at all	Tere jishūd ² lo bhī khābar nahī
He has never seen (or experi- enced) such a thing <i>lit</i> why his father even can't have seen it in a dream	Us ke bāp ne to yih khayāl mē bhī na-dekhā hogā
How can I thank him suffi- ciently?	Mai us ke shukr kya milā sūn (adā) karū?
I have sworn not to go there	Mai ne wadhā jāne ki qasam khāī hai
I have sworn to go there	Mai ne wadhā jāne ke liye qasam khāī hai
I have got what I wanted I have been successful	Mera kām chal-gayā
He swallowed what I told him.	Merā jīra us par chal-giyā

(c)—*Dūr* is used when there is no substantive as *bakht dūr hai* otherwise the adjective is *dūr hū* as *dūr hū mulk* "a distant far-off country"

¹ *Khishī* i. e. a kiln-burnt, not sun-dried brick.

² Every man has two recording angels, one behind each shoulder that on the right records his good deeds that on the left his bad.

LESSON 38

(a)—*Banāṣ* Intr*Banāṣ* tr*Banāṣ* caus.*Banāṣ* f.*Ishāra* m*Ishāra* karmā (like *ki* *para* or *ki* *ko*) tr*Ishāra* denā tr*Kahī*

To be made repaired prepared to become become like play the part of to prosper to be affected etc

To make etc to make a fool of

To cause to be made to order to be made repaired etc

Make sham contrivance

Sign, signal hint a reference to

To point out beckon

To signal

Somewhere anywhere also I fear lest if should far more

Nowhere

Wherever

Whoever

Whatever

Dry withered

Dryness *kūshk* as by land (as opposed to *kar* as by water)

Master owner

Property landed property

Kahī nahī*Jahī* kahī*Jo* koḥ*Jo* kachh (correl as or kachh ride Lesson 33)*Kūshk* adj*Kūshk* f.*Mālik* com gen.*Mīl* f.

This has fascinated me and I must buy it	Yih chiz mere nazar par chayh-gai hai
He has become a great favour- ite with the king	Yeh Bādekhāh ki nazar par chayh-gayā.
The brick houses there can be counted (there are so few)	Khishki ¹ makān ginfī ke ha
You have no knowledge of it at all	Tere firakht ² lo bhi khabar nahī
He's never seen (or experi- enced) such a thing as why his father even can't have seen it in a dream	Us ke bāp ne to yih khayd mā bhi na-dekhē hogā
How can I thank him suffi- ciently ?	Mai us kō shukr kis muk se (add) karū ?
I have sworn not to go there	Mai us wāhī jāne kī gawāh khāī hai
I have sworn to go there	Mai us wāhī jāne ke liye gawāh khāī hai
I have got what I wanted I have been successful	Mera kām chāl-gayā
He swallowed what I told him	Mera fira us par chāl-gayā

(c)—*Dūr* is used when there is no substantive as *bahāl dūr hai* otherwise the adjective is *dūr hī* as *dūr hī mālik* "a distant far-off country"

¹ *Khishki* is a kiln-burnt, not sun-dried brick.

² Every man has two recording angels—one behind each shoulder—that on the right, records his good deeds—that on the left, his bad

LESSON 38

(a)— <i>Banā</i> intr	To be made repaired prepared to become become like play the part of to prosper to be affected etc.
<i>Banānā</i> tr	To make etc to make a fool of
<i>Banānā</i> caus	To cause to be made to order to be made repaired etc
<i>Banācat</i> f.	Make sham contrivance
<i>Ishāra</i> m.	Sign. signal hint a reference to
<i>Ishāra karnā</i> (kīn kī para/ or kīn ko) tr	To point out beckon
<i>Ishāra denā</i> , tr	To signal
<i>Kahī</i>	Somewhere anywhere also I fear lest if should far more
<i>Kahī kahī</i>	Nowhere
<i>Jahī kahī</i>	Wherever
<i>Jo ko</i>	Whoever
<i>Jo kuchh</i> (correl so or such vide Lesson 33)	Whatever
<i>Khushk</i> adj	Dry withered.
<i>Khushk</i> f.	Dryness <i>khushkī</i> as by land (as opposed to <i>karī</i> as by water).
<i>Mālik</i> com gen	Master owner
<i>Māl</i> f	Property landed property.

Pātā m.	Trace address sign.
Pātā m.	Leaf (of tree) also a single playing card.
Shāh m.	The Shah of Persia the king at chess a hereditary faqir a beggar
Shāh zāda m.	Prince
Shāh-zādā m.	Princess.
Shāh-zāda m.	A son of any one entitled to the address <i>shāh</i>

(b)—When *jab tak* means until or *jab tak ki* it requires a negative verb but when it means "whilst," an affirmative verb as *jab tak (shāh jab tak (=jab tak ki) mas ā-ā, ā* stay here till I return or as long as I do not return" but *jab tak jab tak jab tak rakhā mas bāi jab tak rakhā* I remained whilst or as long as he remained Violations of this rule should not be imitated. Vide also L. 51 (b)

Jab tak ki itself however does not admit of a negative as *jab tak shāh rakhā jab tak ki mas sōpā ā, ā*

(c)—A Transitive Infinitive can be substituted for a Passive or for an Intransitive Infinitive as *us ke mārne ke liye hukm kārā* an order was given for killing him or *us ke mārne jāne ke liye hukm kārā* an order was issued for his being killed. Vide L. 54 (a) (3)

Regard must however be paid to the logical subjects. Thus *Awadh ke chhān jāne par Wājīd Ali Shāh Mitjā Burj me rāne lage* after the annexation of Oudh (by the English) Wājīd Ali Shāh took up his abode at *Mitjā Burj*

<i>Dunyā-dār</i> adj	Worldly rich, a mammonist
<i>Dunyā-dār</i>	Wealth, worldliness
<i>Dunyā-ṭalab</i> adj	Seeking after this world am-
<i>Dunyā-ṭalab</i> 'suba.	bitious
<i>Āram-ṭalab</i> P A } adj	Loving ease ease-loving
<i>ṣukh</i> and <i>H</i>	
<i>Ṣukh</i> H m.	Pleasure happiness welfare
	ease
<i>Dukh</i> H m	Pain misery grief hard-
	ship etc
<i>Marmmat-ṭalab</i> adj	In need of repairs.

LESSON 30

(a)—Send this to be repaired	<i>Is ko banāne (or banāne) ko do</i>
Where are such things made?	<i>Yā kahī banāī hai?</i>
Moohi make me a pair of boots	<i>Moohi hamāre kōṣṭhe ek jōṭī jūṭī banāo</i>
Bearer order me this	<i>Barā hamāre kōṣṭhe aiseī chiz banāo</i>
It is not anywhere I cannot find it	<i>Kahī nahī hai</i>
It must be somewhere or other	<i>Kahī na kahī to hogī</i>
He is very affected gives himself airs.	<i>Wuh bahut banīś hai</i>

¹ If word compound nouns the gender is usually that of the final noun thus *Āram* is masculine but *Āram-ṭalabī* is feminine. Vide L. 24 (b)

Ah, you are making a fuss of me

Wherever his master is, the
will this dog be also

I could not find it there was
no trace of it

I am in one place, you are in
another

There he is seated, tracked
out in all her finery

We won't get on together, he
and I won't hit it off

This flower is dead

He pointed out the false
(made-up) prince

This is a made-up story

Wherever it may be, it cer-
tainly is not here (if it
may be anywhere here
however it is not)

To whomsoever this mare
belongs, she is not up to
much.

This is my son

lik banda -da hai (polite)

1. *Tharad* meaningless appositive: has no meaning by itself

2. Agrees with *hai* understood. *Fade* L. 16 (d) note 1. The first
person more worth than the second of

Is this your son ?	Yik āp kī pīhīb-āidā hai? (polite)
Bova! if your father comes (unexpectedly) what will you do ?	Ag bachāto! kahī tumhārā bāp ā jā, to tum kyā karogē ?
I hope you won't forget !	(Mujhe phar hai) kahī tum bhūl nā-jā, o
(b)—Idioms —	
What comparison is there be- tween Rājā Bhoj and Gangā the oil man ? (i.e. there is a vast difference between them)	Kahē Rājā Bhoj aur kahē Gangā tel ? (proverb)
I rated him abused ¹ him soundly	Mōl ne usko sakhtī surat ¹ aur bharā bhātā kahā
Once ten needy persons were fed by my house whereas now I myself am in need of food	Kahē mere ghar se das munhāij bhānā pāte the kahē ab kūh mujhe khāne ko nahī mīlā
You do this ? you can't pos- sibly do this.	Tum kahē aur yik bāt kahē ?
Half and half	Ādhā ādh.
Actual cost or expenses	Lāpātī f. (from lagāñ).
What is left over also profit.	Bachat f.
From the light of the fireworks the night was as day vied with the day	Atak-bāñ se rāt ne din kī āīmanā kīyī
Accumulation of back pay or arrears due	Chāhē h, ā rā pāt

¹ Not likely above.

If you won't give me more at least give me ten rupees.	<i>Zayāda nahī to das hī rūpiya do</i>
I will give you Rs. 50 and not more.	<i>Tunko ziyāda nahī pachās rūpiya dēgā</i>
To demolish utterly (of build- ings, cities).	<i>It se li bayānā</i>
He has cut himself off from his people.	<i>Wah qawm se phir-payā</i>
The candle is burning dimly	<i>Sham udās jālī hai (lit sadly)</i>

LESSON 40

(e)— <i>Chalānā</i> intr	To start to move get in mo- tion come along with to go off (of gun rifle) to be current (of money)
<i>Sāth chalānā</i> intr	To accompany
<i>Chalānā</i> tr	To make to start or move to let off a gun or rifle.
<i>Kāṭnā</i> tr	To cut with a knife sword etc to bite sting
<i>Katarānā</i> tr	To cut with scissars also to cut in allots.
<i>Kār-khāna</i> m	factory warehouse work shop
<i>Kūfi</i> adj	Sufficient
<i>Kiṭiyat</i> f	Sufficiency economy
<i>Kiṭiyat</i> m.	At a cheap rate or cost.

<i>Kagrūt</i> †	Abundance practice (in Panj)
<i>Manḡq</i> † <i>ratī māl</i> m	Practice.
<i>Paidā kōm</i> intr	To be born produced obtained appear grow up.
<i>Bahadur</i> nly	Brave after a noun a term of respect = Honourable
<i>Bahadurī</i> †	Courage also the order of merit
<i>Laiṁ bahādur</i> †	Good conduct medal.
<i>Bandūq</i> †	Gun or rifle
<i>Rajul</i> †	Rifle
<i>Bandūq Meṡar</i>	D A A G for Musketry
<i>Bāḡr Kapāṁ</i>	Cantonment Magistrate.
<i>Bam polīs</i> (Eng)	Provost police sanitary police also a public latrine in a city
<i>Akhulna</i> intr	To be opened loosened revealed disclosed unlocked uncovered
<i>Kholād</i> tr	To open etc
<i>khut</i> †	Sound of any footfall
<i>Hajāmī</i> †	Barbering of any kind.
<i>Hajām</i> A <i>naḡ</i> † †	Barber
<i>Dārkī</i> †	Beard and whiskers

† Hindus also use the word *naḡ* in Calcutta *naḡ*. A Hindoo barber is addressed as *Khulā*.

Māndā tr

To shave (object of verb the chin, or head or any part of the person).

Ākākā m.

A slight noise (as in the dark of stealthy movement etc.) also the sound of foot-steps suspicion mis-giving fear

Sūraj m.

The sun

(b)—(1) *Chalā* amongst its other meanings signifies to "come along with" *jānā* is to go and *chalā jānā* is to go away" were *sāth chalo* (not *āo* or *jāo*) "come along with me" but if beckoning to a person behind, were *sāth āo* might be used. Vide also L. 63 (d) [For *chale jānā* vide Stumbling Blocks p. 85].

(2) The Past Tense of *chalā* added to the root of another verb signifies "to be on the point of doing," as: *ruk ab kal-chalā* "he is just going to speak." The Part. and Ptp. added to the Present Participle signify commencement as *ruk bechā chalā hai* "he has just commenced (started) speaking." But added to a root its signification is as follows *ruk pā lā kal-chalā hai* "he has nearly finished mastering this business" *kissā ke pā-chalā hai*, "he has nearly finished the book."

(3) Idiomatically the Preterite of *chalā* is used for the Present as *mai ab chalā phir kisi dīnre waghā-āyā* "I'll go now and come again some other time."

(c)—(1) If a pronoun or a subject has been once mentioned it is better not to repeat it in the same sentence unless there has been a change of subject as *mai wālā gayā aur jab us se mulaqāt hui to tumhārā paigāṁ us se bol diya* "I went there and when (I) called on him (I) told him your message"

(2) Note the omission of the pronoun in the Urdu of the following — Having caught the thief they took him to the police station *āhor ko pakar-kar [usko¹] thāne mē le-ga, e*

It is my custom to rise at six every day" *mera thān gih hāi ki [māi¹] roz ṣaṭh ko chhā baje so-kar uṭhā hāi* lit. "It is my habit that (I) rise at six daily" The pronouns must here be omitted as the object and subject are in each case obvious from the context

(d)—Note the use of *mē* and *se* in the following —

Kamar mē kamar-band hāi a kamar-band round his waist *angūṭī mē angūṭī* a ring on his finger" *gilās mē pān bhār-dō* fill the glass with water *pīnī dūdḥ mē* (or *se*, or *ke sūṭh* but better *mē*) *mīṭā, o* mix the water with the milk *ḍol ko rassi mē* (or *se*) *bāndhō* fasten the bucket to the rope

(e)—He gave him this as a reward for his bravery *Uskī bahādurī dekh-kar¹ gih in dīm diyā*

LESSON 41

(a)—The sepoy fired (an par pose)	<i>Ṣipāhī ne golī chālā, i</i>
The rifle went off suddenly	<i>Raṣāl (or golī) chāl parī</i>
A thriving business.	<i>Challā kar-bhōna.</i>
He became king (by force)	<i>Wah bādshāh ban-baithā</i>
This will do I can manage with this.	<i>Is se mera kām nikalegā (or chalegā)</i>
This is sufficient	<i>Yih kōfī hāi</i>

¹ It would be quite contrary to idiom to insert these pronouns. *Bahādurī ke ultā is Bahāb's Hindustani.*

Do you prefer walking or riding?	<i>Paīdal chālnā pāsād hai yā (ki) ghōṛe par sarrār honā</i>
I wake up very early (habitually)	<i>Mera ākh bahut sarrere khulī hai</i>
When I opened my eyes (or when I woke up) what did I see but that a woman was sitting by my bedside	<i>Jab mai ne ākhē kholī kyā dekhdē hū¹ ki ek aurāt mere palang ke pās baithī hai</i>
I heard you heard what you said.	<i>Mai ne tumhārē bāl (not tum ko) sunī</i>
I heard you come in last night.	<i>Mujhe, rāt tumhāre dīne ki āhāt milī thī</i>
I heard him coming heard his foot-steps.	<i>Mai ne uski āhāt sunī (or mai ne us ko āte sunā²)</i>
Shave me (i.e. shave me or cut my hair nails, oorns)	<i>Hamārē kajāmāl karo</i>
Cut my hair	<i>Hamārē bāl kūtō (or tarāshō)</i>
Shave me	<i>Hamārī qāṛhī (not ham ko) mēnqō</i>
Lāṭhīs [or swords, etc. etc.] began to fly	<i>Us-ke-āpas-mē³ lāṭhī [or talwār etc. etc.] chālī</i>
My influence was nil	<i>Mera us ke āsmān (ek) na-chālī⁴</i>
The sun is far larger than the earth.	<i>Dunyā se sūraj kaalī baryā hai</i>

¹ In Urdu the historical or dramatic present is used.

² The latter may also mean "I heard the news of his coming."

³ —ke on account of āpas mē.

⁴ Nil understood.

(b)—Idioms —

He has not come but he is about to come.	<i>Āye to nahī magar āmad āmad hai</i>
If such a thing is to be had anywhere it is in Calcutta	<i>Yik chiz Kalkatte mē mile to mile warna aur kahī na milegi</i>
If he comes, well and good if not, I'll have him brought by force	<i>Agar āyē (to) āyē warna pakarwō mēgō āgē</i>
He does nothing but loaf about the city	<i>Wah kuchh kām nahī karī dim bhar chahr kī galib aur sayahī āptā phirī hai</i>
About one o'clock p.m.	<i>Do pahar dhale</i> †

LESSON 42.

<i>Pighalnā</i> intr	To be melted (fused) by heat
<i>Qhulnā</i> intr	To be dissolved in water become mixed with wet to become thin, waste away (of the body)
<i>Qalnā</i> intr	To be cooked till soft be wasted away (of the body) to be decayed or perished
<i>Phasnā</i> tr	To wear cat garments, boots hats ornaments.
<i>Pharī lagānā</i>	To wear a watch.

hkañ tr	To wear a sheet, shawl etc. to cover oneself with a sheet
ḡhkañ suba., m.	Covering
Somāñ intr	To be contained to be able to enter
Shanq m.	Desire longing hobby keenness custom (rare)
Shanqan adj	Fond of keen on
Mugaddama, m	Law suit preface to a book or to any matter (lit means something placed before")
Machhi f.	Fish a fish-shaped pendant worn by women in the ear a fish insect" a martin gale-stop on reins.
Ūgura m	Subsisting living with
Ūgure H kishī	Ferry-boat.
Shakt m.	Doubt (and sometimes sus- picion)
Shakha m.	Suspicion (and sometimes doubt)
Shakhi adj	Suspicious disbelieving also overscrupulous and faddy in religion or health.
Kām-chor	Shirker of his work skrim shanker
Ji churanē	To shirk work (of men or horses, etc)

- (c)—He is a keen fisherman *Us ko machhāī ke shukār ke
bārū shauq hai*
- Such and such a Sahib too
is keen. *Fulāne Sāhib bhī shauqm hai*
- What is your favorite occu-
pation ? *Tum ko kis bat kī svādhī shauq
hai ?*
- I can manage get along with
this *Is se merī guzār hō-aktī hai*
- I suspect that story of theft *Mujhe us sipāhī par (or kī
faras) chori kī shak hai*
- That young fellow is drunk *Wūh jasmān parhe mē hai or
us jasmān ko mālū hai*
- What does he write about ? *Khaft kū kyā marmān hai ?*
- He is very selfish *Wūh bārū malla'ā ādmī hai*
- I do not smoke *Mujhe tambāku se shauq nahī*
- This boy is very particular
about his dress also he is
studious *Yeh larkā bārī shauqm hai*
- I can't get along on ten
rupees a month. *Des rūpaye māhina mē merī
guzār nahī hotā hai*
- I cannot stay in your Honour's
service *Ap ke sālā merī guzār nahī
hō-aktī*
- Manage with this somehow *Is se kism farak guzār karo*
- I am very much obliged to
you. *Mai Ap kū bahut bahut shuk
riya nahī kartā kī—mai Ap
kū bahut mamnūn kī (ra
ther highbown)*
- I am very much obliged to
you *Ap kī bārī ihās hai (com
mon)*

[illegible]

Go the Devil take you. Jā.o ʻŌhaifān ke hanaile¹ (ho)

[illegible]

✓ Your father dead and I not even bear of it *Tumhārā bāp mar-payā aur mujhe khabar tak nahī?*

I offended with you I Turn me and run)

You offended with me? Turn our way?

(c)—Idioms —

How shall I address him (in writing) as Munshi Mir Shaikh or Khwāja ? (or—how shall I address him in speaking ?)

To retire from military ser vice Kamar Mohan

Please let me take my small pension *Mikrobān karke ek sar āfī bahā*
 ahire

This happened before I can remember

To ape a European (in dress
speech etc) be imperious

From this it may be inferred *I* *ac* *yih* *bāt* *nīkalī* *hāi* (or
that— *īpukhī* *hāi*) *hī*—

¹ 2/2 understood.

' I passed to drip from the roof; to trickle down the wall; falling of fruit from a tree "esp. of the figs] etc.

I am here for this day also I'll depart to-morrow	Maī yakhā āj aur kal jā gāī
—otherwise you will be blamed	—acarnā kua par bēlī ā gā
I found him on good terms with him	Maī ne us ko us se (or us kī tara) se achchhā pāyā
I am just starting (the mel is from a man mounting)	Merā ek pāṣ samān par hai ek pāṣ rikālā mē.
The horse jumped out of the riding school	Ghorā upare se phatāg ¹ mār kar nikal-āyā
I set my horse at the wall but it refused	Maī se ghoyā dāwā-bar dīwār par phāṣānā chāhā lekin wah ar-gayā
A hurdle (for jumping)	Taṭṭī-lat pālā
His horse jumped over the ditch	Lekā ghorā kṛāwār ko tap- ² gayā
The Agra dialect ³ why it is of no account	Agrē ko anbhān kiyā! wah to na hīn mā na termā ³ mā
You can't vie with him, stand in front of him in learn- ing	Us kē ilm ko sāmān tum jha kar nahī-ankhē
A cornelian can't be com- pared with a ruby (in beau- ty or value etc.)	Agrā lāl kē sāmān nahī jha kar-ankhā

¹ Properly for long jumps.

² T māṣ hī. to go beyond bīrah se jay-payd "It is past 12 clock."

³ Three is a lucky number thirteen unlucky

LESSON 44

CAUSAL VERBS

(a)—A simple neuter verb is usually made transitive by inserting *ā* after the root as *gṛā* "to fall" *gṛāā* "to make to fall to knock down." The insertion of *ā* forms the causal as *gṛāāā* "to cause to be thrown down by some one."

Remark.—When there are two transitive forms, one form sometimes has a special or restricted application. Thus from *ḍabā*, "to be pressed," are formed the transitives *ḍābā* and *ḍābāā*. The latter is used for "to press down" while the former is commonly used for "to shampoo" though both forms are used in the latter sense (*ḍābā* or *ḍābāā*).

(b)—If the simple verb is transitive the insertion of *ā* makes it causal and of *ā* doubly causal, as *paṭhā* "to read" *paṭhāā* "to make one read, to teach" *paṭhāāā* "to cause to be taught."

Remark.—Sometimes the second and third forms of a causal formed from a simple transitive are identical in meaning, as *karāā* and *karāāā* "to cause to do." The causal of *bhā* is *bhāā* (or rarely *bhāāā*) which is both intransitive "to be named" and causal "to cause to say."

(c)—(1) Some verbs are formed irregularly as *sonā* "to sleep" *sonāā* "to lull a child to sleep and to make one sleep" *māṭhe is kamre mē na sonāā* "do not force me to sleep in this room." *Sonāāā* is doubly causal as *Is laṭhe ko dāṭe se sonāā* "tell the *dāṭe* to put this child to sleep."

(2) From *ṭhā* "to be snapped" the initial hard *t* becomes soft in the trans. and caus. *ṭhāā* and *ṭhāāā*.

(d)—*I ik bhāṭi Sālik se paṭhāā* "make Sālik read this letter to you" but—*Sālik ko paṭhāā* "make Sālik read it to himself" or "teach Sālik how to read this letter."

()—Some verbs are both transitive and intransitive as

Kāṁṣāṁ to scratch with the nails and also to itch"
kāṁṣā (no *at*) lose a game be defeated etc." The intensive
 forms of such verbs leave no doubt: thus *kār jāṁṣā* is intr
 and *kār-āṁṣā* tr

(f)—Note the following *an da karāī* tr to make a promise
 to promise" and *an da leṁṁ* to take a promise from
 to make to promise to cause to promise.

(g)—*Pakāṁ* ¹ intr To be cooked to ripen to
 come to a head (of a boil
 etc) to turn grey (of hair)

Pakāṁ ¹ tr To cook, etc

Pakāṁṁ ¹ caus. To cause to or order to cook

Pakā a lj Cooked ripe mature ready
 to discharge matter (of a
 boil etc) gray (of the
 hair) fully developed ex-
 perience expert made of
 stone brick or cement
 macadamized (of a road)
 permanent resolute trust-
 worthy

Pakka ghar m. A brick or masonry house
 also prison.

Kachā adj Raw unripe unmacadam-
 ized the opposite generally
 of *pakā*

Bhigā intr To become wet to be soaked
 in.

Bhigāṁ ² tr To make wet to soak.

Bhigāṁṁ caus. To order or to cause to soak.

Pakā *pacā* *pakāṁ* are regular

Anteprecedents short *chā* L. 33 (k) note.

<i>Letā</i> intr	}	To lie down.
<i>Litā</i> tr		
<i>Litānā</i> caus.	}	To be washed.
<i>Dhulā</i> intr		
<i>Dhond</i> tr	}	To wash
<i>Dhulānā</i> cau		
<i>Sinā</i> tr	}	To sew stitch.
<i>Sitā</i> tr		
<i>Sitānā</i> caus	}	To be reared tamed nurtured
<i>Palā</i> intr		
<i>Pālā</i> tr	}	To be beaten struck.
<i>Palānā</i> caus		
<i>Pitā</i> intr	}	To be pulled tight, stretched drawn
<i>Pitā</i> tr		
<i>Pitānā</i> cau	}	To pull tight etc. to draw (a picture) to pull (a car- riage) to pull (a punkah) to bear suffer to draw a sword.
<i>Khichā</i> intr		
<i>Khichā</i> tr	}	To learn to do to learn any work or business (but not science or literature)
<i>Khichānā</i> caus		
<i>Sikhā</i> tr	}	To teach.
<i>Sikhānā</i> and <i>sikhānā</i> tr		

Pykā to learn study literature or science. *Sikhā* however may be used for learning a language colloquially.

Sikhānā to teach how to do to explain, etc.

<i>Khulā</i> intr	}	To be opened revealed loosened
<i>Kholā</i> tr		To open etc
<i>Khulōnā</i> caus.		
<i>Bolā</i> ' intr	}	To utter sounds
<i>Bolā</i> tr		To call
<i>Bolōnā</i> caus.		To send for a person
<i>Katā</i> intr	}	To be cut to be traversed (of a road) to pass (of time)
<i>Kāṭ</i> tr		To cut pass the time etc to bite
<i>Kāṭnā</i> caus		
<i>Rakhā</i> intr	}	To dwell remain to be kept or to rest in one place (of things)
<i>Rakhā</i> tr		To place keep
<i>Rakhōnā</i> caus.		
<i>Bikā</i> intr	}	To be sold
<i>Bechnā</i> (<i>kūā</i> <i>ke</i> <i>kūā</i>) tr		To sell
<i>Bikōnā</i> caus		To cause to sell order to be sold.
<i>Phatā</i> intr	}	To be torn (of cloth, paper leather) to be cracked (of a wall) be burst (of over ripe fruit a boiler) to be dispersed (of clouds) to curdle (of milk)
<i>Phāṭ</i> tr		To tear to split to rend

Intransitive according to native grammarians; it does not take
as it, however requires an object as according to English ideas it is
trans.

<i>Bithānā</i> intr	}	To sit settle down (of dregs) to become fixed in the mind.	
<i>Bithānā</i> tr		}	To seat cause to seat cause to fix in the memory
<i>Bithānā</i> caus			
<i>Dekhānā</i> tr)	To see look	
<i>Dikhānā</i> <i>dikhānā</i> caus	\	To show	
<i>Valānā</i> intr		To bathe	
<i>Valānā</i> tr (<i>valānā</i> cau)		To give a bath to to order a bath for	
<i>Lānā</i> (for <i>le-ānā</i> without <i>ar</i>)		To bring	
<i>Lānā-ānā</i> caus.	}	To bring a person, or to cause to be brought by a per- son.	
<i>Jalānā</i> intr	}	To burn.	
<i>Jalānā</i> caus		To cause to burn.	
<i>Jāgānā</i> intr	}	To be awake to keep awake	
<i>Jāgānā</i> tr		To awaken to rouse	
<i>Jāgānā</i> caus		To order a person to be called in the morning	
<i>Jīnā</i> intr	}	To live	
<i>Jīnā</i> cau		To cause to live to revive	
<i>Jānā</i> tr	}	To know think.	
<i>Jānā</i> or <i>jānā</i> caus		To warn caution.	
<i>Pīnā</i> tr	}	To drink to smoke (tobacco).	
<i>Pīnā</i> caus		To make or give to drink or to smoke	

<i>Chhāṭṭā</i> or <i>chhāṭṭā</i>	}	To be released etc ride Lesson 38 (b)
<i>Chhāṭṭā</i> tr		To let go etc.
<i>Chhāṭṭā</i> , <i>chhāṭṭā</i> <i>chhāṭṭā</i> caus.		To cause to be released
<i>Leṭṭā</i> tr	}	To take
<i>Leṭṭā</i> caus.		[<i>Māi ām guṛi se leṭṭā-āyā</i> = I made the coolie take the mangoes and have brought him with me.]
<i>Deṭṭā</i> tr	}	To give to permit
<i>Deṭṭā</i> <i>dilāṭṭā</i> caus		
<i>Khāṭṭā</i> m	}	Food meal
<i>Khāṭṭā</i> tr		To eat to suffer take the (air) etc
<i>Khāṭṭā</i> tr		To cause to eat i.e. to feed
<i>Khāṭṭā</i> caus.	}	To order to feed
<i>Vihāṭṭā</i> intr		To come out to turn out.
<i>Vihāṭṭā</i> tr	}	To turn out dismiss to take out
<i>Vihāṭṭā</i> caus		To cause the dismissal of etc
<i>Samāṭṭā</i> intr	}	To understand think, consi- der
<i>Samāṭṭā</i> tr		To explain console con- vince reason with
<i>Phāṭṭā</i> ¹ intr	}	To get a hole in to become disunited to sprout to boil bubble
<i>Phāṭṭā</i> ¹ tr <i>pāṭṭā</i> caus		To break into several pieces to make to burst (a boll)

¹ Note the change of *s* into *r*

Məḡnā tr	}	To ask for beg incorrectly used for <i>chānā</i> to want.
Məḡnā məḡnānā caus.		To send for a thing.
Qunāy išk f		Capacity room.
Intiqār m. (<i>karnā</i> or <i>kānāch</i> nā or —mā rahnā)		Watching
Man-ār Ar pp		Approved sanctioned.
Kāhī (ir f subs. and prep.		Heart pleasing for the sake of for
Šābar-dast adj		Arbitrary powerful some times strong
Šer-dast adj		Subordinate
Pāhī rāpī		A cracked rupee
Pāhī pānī		Boiling water
(h) — ¹ The tie has been to the wash.		Galā-band dhalke āyē han
The ḡalīb is very late		Sāhīb bān der mī ā.e ' or bān der lark (or loḡīke) ā.e
(You) made me wait a long time		Mujh se bāḡā intī-ār karāyē
He forced me to do it.		Us se subordastī (se) yih kām mujh se karāyē
They unanimously agreed to the terms		Sāhīb n. (or saḡ ne) ek sabḡā kōtar kahlē ki yih bāt ham loḡē ko man-ār han

¹ Wherever the word *ālāh* is used the verb must be in the plural
note Lesson 16 (d). *Der* for *de* is vulgar

Do you wish to please me or not ? *Tumhāī merī kh̄īr māṅgār kaa
yē nahī !*

I am as keen as ever but what can I do ? I've no time now *Shauṅ to pālā kī farāh hai
lekin kyē karī ! fursat
nahī*

His head was cut bruised by a stone. *Paṭhar se uskā sir phat-gayā*

His head was split into two bits by a lūṭī *Uskā sir lūṭī se phat-gayā*

Note.—For one use of the causal verb vide p 151 note 6
Eng. Tr H. 8 Part III

LESSON 45

(a)—(1) A large class of compound verbs is formed by prefixing substantives, adjectives, Arabic past participles, prepositions and adverbs to verbs especially to *karā* and *karā* as *jam karā* "to be collected" *jam karā* "to collect" *chorī fīnā* (or *karā*) "to be stolen" *kh̄rak karā* "to dry" *lambī karā* "to lengthen" *amār fīnā* "to go mounted, to ride" *mas̄ghāl karā* "to be busy" and *mas̄ghāl karā* "to engage one in a business" *bar-līnā* "to fulfil" *dar-dār* "to succeed" *peśā-ānā* "to come before to happen to treat or deal with" *peśā karā* "to bring up before" *bīz ānā* "to desert" *bar farā karā* "to diamine." Such compounds are usually regarded as single verbs and if transitive the compound governs the accusative as *usne mulk ko fāt-karī* or *kar-līyē* "he conquered the country" *mulk fāt-ānā* "the country was conquered"

Note—For *dikhā, dī* "to be seen" and *sunā, dī* "to be heard" etc. vide L. 22 (a)

(2) When speaking of big people *farmānā* (lit. to order") is substituted for *karnā* in compound verbs, and for *kahnā*

(b)—In some verbs, however the first part of such a compound is treated as the direct object of the simple verb as *mai ne us ko (or to) bahut kufī hī* I searched for him *hamashā ap hī (not to) ta rī kharīd hai* he always speaks highly of you *us ne merī ghayr (not hī) chori ki* he stole my watch. Sometimes either construction is admissible, as with *kalīf karnā* *Tu āim denā* and *tu āim karnā* both mean "to teach *hise ko namāz ki ta āim denā* but *hise ko namāz ta āim karnā* "to teach a person the Muslim prayers." There is no rule on the point.

(c)—Sometimes one construction is required in the active and another in the passive as *U ne usko issat karīf ki* he honoured him, but *uski issat karīf ki gayi* he was honoured.

(d)—Hindustani often requires a (simple) verb different from that used in English, thus *kaprī sīnī* to make clothes (not *banānī*) *uski and surghā pīlī hai* he keeps game-cocks *lawī lārīnī hī* he keeps fighting quails " *kardāmī dikhānā* "to perform miracles

(e)—The use of the word *asīks* "per cent," is illustrated later. Sixteen annas or one rupee may however be taken to represent a hundred per cent as *bīmārī soīd asīks ab girī chār āne rah-gī hai* "the sickness has decreased to twenty-five per cent (i.e. by seventy-five per cent).

¹ *Lawī* is the "Bastard-quail" and also the Rock Bush-quail; *hārī* is the "Common Quail"; both are used for fighting.

² *Kardāmī*: miracle performed by a *Wāl* or Saint, opposed to *marīf*, one performed by a prophet.

(f)—Do	Two
Donō (or dono).	Both.
Tinō charō (and so on)	The three all three the four (and so on)
Karī or bār l.	A score
Saikhī m.	A century i.e. a hundred.
Ṣadī f	A century of years <i>fi qadī</i> or <i>fi qad</i> (or <i>sakre</i> or <i>sakre</i> <i>packhe</i>) = per cent.
[Fī Ar prep	In each per]
Saikhī	Hundreds.
Haizārō	Thousands
Bār l daf'a l. or <i>maratba</i> l f	Time
Ek bār ek daf'a	Once.
Do-gūna dīgūnī dūvī adj	Double
Tīgūnī or si-gūnī adj	Treble
Chau-gūnī adj	Four-fold, etc
Do-chand adj	= Do gūnī
Si-chand (and so on) adj	= Si-gūnī etc
Ek ek	One apiece, one each.
Ek ek larkh adv	One by one.
Do do etc	Two apiece
Kam se kam.	At least.
Zigīda se zigīda	At most.

1 When *maratba* means "ank position" it is masculine; when it means *load* it is masculine.

LESSON 46

Taqrīb-an adv

Qarīb adj and prep

Do līm

Tim chār

Qiyās se or andās se or andā.
an adv

Qiyās (k)

Saw ek or kō, saw kō.s
bīrah or bārah ek

Yād f

Yād kōnā intr

Yād ānā

Yād karnā tr

Yād rakānā tr

Kām ānā intr

Kāf rakānā (rare)

Ḥisāb m. (k)

La/s m (pl. al/āḥ)

La/p adj

Hārā tr and intr

About almost.

Near also adv about, nearly

Two or three

Three or four

At an estimate about

Guess (to)

About a hundred about
twelve

Remembrance

To remember to be learnt
by heart

To come to mind.

To learn to call to mind

Keep in memory remember

To be useful to be killed in
battle

To be killed in battle i.e. to
be left on the field

Account arithmetic

Word

Literal

To lose be defeated be tired
out dispirited. Vide L. 44
(c)

LESSON 46

To be dispirited.

To be defeated

—(1) Jī āḥrā

kān lāḥrā tr

Jitāī¹ jīl-leāī tr
 Fath karāī tr
 Khasht karāī tr
 Gharaī intr
 Gharaī tr ghar-leāī tr
 Jāhī māī (or banāī) tr
 Wāhī (لہو) adv
 Wāhī or wāhī² (لہو) adv

Jāhī adv

Zakham khāī

Kim par rukh khāī

Hawāī khāī

Hawāī parā

Qasam khāī

Mār khāī

Jāhī khāī

Qāhī khāī

Chāhī khāī

Gāhī khāī

To conquer to win.

To conquer

To dry

To be surrounded.

To surround besiege.

To make boots.

In that very place.

In that very state without
 any special purpose

As soon as

To be wounded

To feel pity for

To take the air go for an
 outing

To wind-suck (horses).

To take an oath

To be beaten.

To be slipped

To plunge dive duck in
 voluntarily

To carry tales to superiors
 tell tales.

To swallow or put up with
 abuse.

¹ Jitāī used with or without
² Yā there in this way"; wāhī in that way"; fāhī the time when
 (as common as) fāhī the very moment when"; fāhī hī - somehow
 other

Ghatm khatnā

Ranj u(hānā (or jhānā)

Khatnā u(hānā

Mikhat u(hānā

Sadma u(hānā

Maza u(hānā

Takti/ khatnā

Sakht khatnā (or u(hānā)

Fāq khatnā

Fāq karā

Isht khatnā

(5) Note the force of the transitive verbs in the following compounds
 jumbāh dāh tr to move a thing jumbāh karā in r to move
 māhāh dāh dāh "to worry give trouble to but dāh pān ti
 be worried" (5) khatnā "to be cased but khatnā to case some
 one else.

(6)—I cannot recollect that Mujhe kuch la/s yād nahī hai
 word.
 I don't know (recollect) my Mujhe apnā sabar yād nahī
 lesson. hai

Remember this

Keep this in mind.

The Sahib has just asked for

you

He has lakhs of rupees

To endure grief patiently

To endure trouble etc

To enjoy a thing

To undergo trouble also t
labourTo endure a shock undergo
afflictions.

To live luxuriously to enjoy

To endure trouble hardship

Ditto

To be starved

To abstain from feeding vol
untarily

To wait for (sp with anxiety)

Is ko yād karo

Is ko yād rakho

Shikṣ ne tum ko yād kiyā hai

Us ke pīs lākhō rūpā hai (or
rūpā hai)

All five horses are here.	<i>Pāñch ghōṛe hāṭar hāi</i>
The enemy had thousands of soldiers they were double our numbers	<i>Dushman kī hazārō jay thī (or sipāhī the) hamāre se (or hamāre sipāhīyō se) dochand the.</i>
At the rate of two rupees per hundred per month at the rate of 24 per cent per annum.	<i>Har mahina (mā) do rūpiya saikhe ko hivō se or har māl do rūpiya fī partī ke hīqāb se</i>
Put them aside one by one.	<i>Ek ek karke alag karo.</i>
(Give them twenty rupees each.	<i>Bīs do rūpiya dē-do</i>
It was a fine view	<i>Ek achchhī kāfiyat nazar āī</i>
This is not of quite such a good quality (i.e. is as 19 is to 20).	<i>Is māl se yih māl unās hāi</i>
A very slight difference	<i>Unās hāi kī farq</i>
There were about twenty	<i>Tayyib-an bas the or andare se bīs the or qiyās se bīs the or bīs ek the or kō bīs the or do ke qārīb the.</i>
Rather less than a hundred rupees.	<i>(Ek) sūn rūpiya (or pl. rūpi) se kuchh kam</i>
Ninety-eight (i.e. 100 minus 2 rupees)	<i>Do kam sūn rūpiya</i>
Five or six people came	<i>Pāñch chha ādmī āe</i>
I waited for you an hour	<i>Mai ne ek ghante tak tumhārī rūh dekhi</i>
How long shall I have to wait for you ?	<i>Tumhārē kab tak intizār mujhe karāī payegā (or hogā) ?</i>

Help me

Uñjhe madad do or meri madad karo or mera madad ko dō, o (or palāñcho)

Give me an explanation (of machine your conduct)
etc

Is kī khafigat batāo.¹

The nearer I got to the city
the more I longed to see it

*Jā jā mau us shahr se nazdik
hotā gayā tū tū us ko dekhnā
kō shauq dī mē bayāñ gayā*

LESSON 47

(a)—(1) The grammatical passive is formed by conjugating the past participle of a *transitive* or a *causal* verb with *jhāñā* as *mārā jhāñā* "to be killed,"² and metaphorically "to be ruined, undone" (but never "to be beaten") *marī mārā jhāñā hū* "I am being killed" *usā mārā gayā* "he was killed" or *usā mārī gayī* "she was killed." The passive is not as much used as in English—except in translations from English. The general rule is that the passive should only be used when the subject is unknown or when, for some special object it is desirable not to mention the subject.

(2) The agent of the passive if expressed is expressed by *—ke* *hū* (as and the instrument by *se* as *hū* *qāṭh* *ke* *hū* *hū* *us* *talār* *se* *mārā* *gayā* "he was killed by some dacoit with a (curved) sword." Such an expression as "he was killed by

¹ *Batāñā* "to explain verbally" "to point out" is in the Panjab sometimes vulgarly used for *dikhāñā*, as *ghay* *ko* *pāl* *batāñā* "give the horse some water in the bucket."

² In the active voice however *mārāñā* signifies "to beat" as well as "to kill." *Yide* L. 23 (1) footnote

a tiger ' must be turned *ek aher me us ko mārḍ or wah aher kō ahtōr ho-gayḍ*.

(b)—Instead of the passive Indians idiomatically use (1) the active voice, as *halk ho* they say it is said (2) an intransitive verb simple or compound, as *pitāḍ* to be beaten " *chori jādā* (or *honā*) to be stolen " *jātk honā* "to be conquered (3) an Arabic or Persian past participle, as *ma lām* (Ar p p) *honā* to be known " *manqūḥ* (Ar p. p) *honā* "to be stopped abolished *bar-a/raḥm* (P p. p) *honā* to be angry and (4) a transitive verb with an object, as *mār khānā* "to be beaten *shikast khānā* or *pānā* to be defeated. Such verbs can seldom be used in the causal forms *gham khānā* is "to suffer" but *gham khilānā* can not be used. However *uske mukharḍ se majās gūḥ* (or *mār*) *khilā*, "he made his servants abuse (or beat) me" is idiomatic.

Remark—In *gham honā* to be lost *gham* appears to be a Persian adjective. *Pasand* is a shortened form of *pasandīda*.

(c)—The subject of the grammatical passive is usually in the nominative. As however this grammatical subject is the logical object of the action it is often, in modern Urdu in writing only put in the accusative. This construction is admissible with certain compound verbs [vide L. 43 (s) (1)], or with simple verbs that take two objects as *usko qatl kiyā gayḍ* *him* was killed = *usko qatl kiyā gayḍ usko bar paraḥ kiyā gayḍ* = *him* was dismissed. *usko dekhā jā, gūḥ* is incorrect but *achchhā usko malika karkī jā*, "let her be called Queen" and *agar a ho sach mānā jā*, "if it be considered true—" are correct.

(d)—(1) The passive (of even neuter verbs) is idiomatically used to express possibility or impossibility as *gismat se layā' maḥ jātā* one cannot contend with Fate but *maḥ se layā maḥ jātā* I dare not or I am unable to fight *maḥ se yā kḥānā kḥāyā maḥ jātā* I cannot eat this *yā kab se se kḥāyā jātā (hā?)* he could not lift this *im se kḥā kḥān hōnā dekhā jātā?* could you stand seeing a person killed? " *us se pakāḥ par chāḥā' -payā* he was able to ascend the mountain

(2)—In other words the Passive Voice with a proper agent expresses (a) I did not dare to— (b) I could not bear to— or (c) I was unable to— as *maḥ se to us kḥ gāḥ na vātī-pāḥ kḥāḥ karn jātā' gayā* *maḥ se to us kḥ gāḥ na vātī-pāḥ kḥāḥ karn par hā; maḥ se us pakāḥ par na-chāḥā' -payā*
 Remark.—Note that in such cases, *is* to express possibility etc. even neuter verbs are used in the passive. Note also that *yā maḥ kḥ se gāḥ? kḥāḥ gayā / does not = who killed this cock?* but *who was bold enough to kill it?*

(e)—*Dropāḥ adj*

Ek āḥ.

Kaḥānā or *kāḥānā* intr and caus

Kāḥā-jāḥā pass.

Im m

Maḥm Ar p p of above
ḥāḥ pḥ māḥ?

Too much by one half half
 as much larger

A few only a few

To be called named to me
 one say or repeat.

= kaḥānā kaḥ jāḥāḥ
is said (not *kaḥānāḥ*)

Knowledge science learn
 ing

What is known.

Sight.

! Intrusive passive

* *Kāḥā k.* "to cast on the ground and cut the throat"

<i>Maṅḡr</i> Ar. p p	Approved (originally the object of sight)
<i>Maḡābala</i> k. (from <i>ḡāb</i> prep "before" of time)	To oppose to compare to confront face
<i>Inkūr</i> (k) m	Refusal, denial
<i>Inkōrī</i> adj (kōṁḍ)	Refusing
<i>Ḥunkir</i> Ar (kōṁḍ)	Denying also one denying the true faith a <i>kāfir</i>
<i>Mukarnā</i> H.	To go back on one's word
<i>Pahḡā</i> ¹ adj	First
<i>Pahle</i> adv	Firstly
<i>Dūsrā</i> adj	Second another
<i>Dūsrā</i> adv	Secondly
<i>Tīsrā</i> ¹ adj	Third.
<i>Čhaurhā</i> ¹ adj	Fourth.
<i>Pāchvā</i> ² adj	Fifth
<i>Čhaphā</i> ¹ adj	Sixth.
<i>Sātvā</i> adj	Seventh.
	(Remaining numbers formed by adding <i>vā</i>) ³
<i>Pañja</i> m	Hand or foot (bunch of five, from <i>Per pañj</i> five) paw of animal.
<i>Pañja mīrāḡ</i> tr	To claw (of beasts) <i>met</i> to seize by violence

¹ These are adjectives and are inflected as *dūsrī* *tīsrī*

² Inflected as *pāchvī* *čhaphī* *pāñj* *māñj* *h*

$Pā, o$ or $ek pā, o$ or $ek chāu$ One-quarter of
 $chā, i$

$Chāukā$ $kispa$

$Ek tikā, s$

$Ādkā$ adj and sub.

$Do-tikā, s$

$Tin pā, o$ or $tin chāukā, s$

$varā$

$Derh$

$Sāpke$

$Pā, s$ or $erhā, s$

$Panne,$

(f)—What is that called in
 Hindustani?

I cannot lift this

Let one be sent for from the
 bazaar

If they be compared side by
 side it will be seen that
 there is not the slightest
 difference between them.

Have you lost your wits?

He struck him over the head with
 the sword.

The fourth part

One-third

Half

Two-thirds

Three-quarters

$= 1\frac{1}{4}$ or $+ \frac{1}{4}$ as $varā varā =$
 $12\frac{1}{2}$

$= 1\frac{1}{2}$ as $derh kaur 13\frac{1}{2}$

$= + \frac{1}{4}$ as $sāpke tin rāpke$
 $Ra 384$

$= \frac{1}{2}$ as $dharā varā = 24\frac{1}{2}$

$= - \frac{1}{4}$ as $pinā do = 1\frac{3}{4}$
 $Hin (Pā, s) mē mukh kār kahā o$
 $has?$ or $u k? Hindustani$
 $mē kār kahā has?$

$Tā mukh se utārī nālī pāta$

$Bā-ār se ek māgī pā pā e or$
 $māgī pā, e$

$don dō mē mukhālā kī$
 $pā, e?$ (or $dō mē mukhālā kī$
 $pā e?) to mā lām ho-jī pā kī$

$kuchh b? ja? nikāl kī$
 $Kyā? to ap? mān gā?$

$Us n ek talvār mēn$

The bullock gored me twice	<i>Bail ne mere¹ do ang mare</i>
Give them 4½ rupees each	<i>Unko aṛhe chār chār rūpiya</i> <i>do (not aṛhe chār aṛhe</i> <i>chār)</i>
It is ten past twelve.	<i>Bārāḥ par das minai āe</i>
Ten minutes to twelve	<i>Bārāḥ me das minai bāqī hai</i> <i>or in the Punjab das minai</i> <i>kam bārāḥ baḥe.</i>
At last he consented to agree to this.	<i>Ākhīr (ko) is bāt par rāṇī hu a</i> <i>or ākhīr yik bāt usko man</i> <i>ḡar hu, or ākhīr is bāt ko</i> <i>manḡar hui</i>
I have no objection	<i>Mujhe inkār (or agr) nahī.</i>
I do not deny it.	<i>Maī nahī inkār karū hū</i>
I do not want such service (or I don't want to continue in such service)	<i>Aise kamkari karne manḡar</i> <i>nahī hai</i>
Kindly reply to my letter soon.	<i>Mera ḥabīb kṛ jayāḥ jald bāḡī</i> <i>hū,²</i>

LESSON 48.

ITERATION OR REPETITION.

(a)—(1) The same word is repeated for emphasis, or to signify continuous state etc etc. Examples: (1) Subetan tīves *ghar ghar* in every house *roz roz* "every day" *jāg jāg āḍai chale āte hai* they are coming in crowds (2)

Bodon par understood: vulg. manā ha.

¹ The infinitive is made feminine to agree with *manai*. Vide L. 34

² Here the passive is more respectful than the active *is* than *ap* *roz bāḡī hū*

Adjectives *acchhē acchhē kapre* 'various good cloths (or clothes) *satū chhira mārē gākspe ke lāl lāl ko-pāyā* he got red all over from anger' (3) Prepositions *goli mere sar ke āpar āpar chālī gāj* the bullet passed just close over my head *rel pahār ke andar andar jāī hai* the train goes through a continuous tunnel (4) Adverbs *dargū ke kināre kināre gayā* I kept along the bank (5) Verbs *kitāb parhīe parhīe* 'mere ākhā dukh-pā' from continuous 'reading my eyes began to ache' (6) Numerals *saṁ saṁ rūpiya ke ghariyā* watches costing full a hundred rupees

(b)—Sometimes an idea is repeated in a synonym which generally gives the idea of plurality as *saṁkar chākar* 'servants and domestics' *larhe bāle* children and youngsters *girtā partā* = falling and tottering *ach āmajhkar* care fully considering.

The same idea is conveyed by a singular and a plural Arabic word, as *faqir faqirā* 'faqir and mendicant' poor and needy."

(2) Two adjectives, synonymous or nearly so, one Hindi and one Persian, may be used for an intensive as *śāf saṁṁṁ* 'very clean' *śāf saṁṁ* very white (compare 1.3 (a))

(c)—Sometimes the idea of plurality is conveyed by a meaningless appositive as *bāṛṛ gāṛṛ* 'all kinds of music' *dekhā dekhānā* "to search, or look into carefully to examine. The appositive alone has usually no meaning and is fixed by usage

1 Note that when the noun is pl. such a repetition gives an idea of plurality. Compare *garm dūdh* and its footnote end of L. 4; and last example L. 11.

For the repetition of adjectives read also ~ Hindustani Stumbling Blocks," L. 11 (3) supplement.

(Compare conj. part. L. 18 (g) note 2.

The bullock found the water
was there by the river side

I am the first to arrive
The morning is bright

I am the first to arrive
The morning is bright

I have a horse
I do not fear it

I do not want such horses
I do not want such horses

Kindly give me some
Kindly give me some

The bullock found the water
was there by the river side

I am the first to arrive
The morning is bright

I am the first to arrive
The morning is bright

I have a horse
I do not fear it

I do not want such horses
I do not want such horses

Kindly give me some
Kindly give me some

LESSON 4

PHRASES OF INTEREST

(1) I The same word is used in the sentence as in
English sentences like this: Example (1) "I have
a horse" "I do not fear it" "I do not want such horses"
"I do not want such horses" "I do not want such horses"

Kindly give me some

The sentence is made similar to give with number. (1) I have

1. The sentence is made similar to give with number. (1) I have
the same word is used in the sentence as in English sentences like this:

Adjectives *achchhe achchhe kapre* 'various good cloths (or clothes) *ustā chikra mārē ghasep ke kāl kāl ko-pāyā* 'he got red all over from anger' (3) Prepositions *goṭi mers sar ke kpar kpar chālī gayā* 'the bullet passed just close over my head *rel pahār ke andar andar jāṭi hai* 'the train goes through a continuous tunnel' (4) Adverbs *daryā ke kināre kināre gayā* 'I kept along the bank' (5) Verbs *kutō parhē parhē* 'mers ikhē dukh-gai' 'from continuous reading my eyes began to ache' (6) Numerals *aru aru rūpiye ke gharrīyā watches costing full a hundred rupees*

(b)—Sometimes an idea is repeated in *vinayam* which generally gives the idea of plurality as *mutār chābar ser girtā partā* = falling and tottering *rah mamājhn* 'care fully considering'

The same idea is conveyed by a singular and a plural Arabic word as *faqir fuparā* 'faqir and mendicant poor and needy'

(*) Two adjectives synonymous or nearly so one Hindi and one Persian, may be used for an intensive as *raf saṭhā* 'very clean' *uṭā safed* 'very white' (compare L 3 (a))

(c)—Sometimes the idea of plurality is conveyed by a meaningless appositive as *bāṭi gāṭi* 'all kinds of music' *dekhnā bhāṭnā* 'to search or look into carefully to examine' The appositive alone has usually no meaning and is fixed by usage

1 Note that when the noun is pl. such a repetition gives an idea of plurality. Compare *gurm gurm dūṭā* and its footnote and of L 4; and last example L 11

For the repetition of adjectives read also Hindustani Stumbling Blocks LXI (3) supplement.

(Compare comp. part. L 18 (y) note 2.

Another form of Meaningless Apposition is formed by repeating the word but changing the initial letter into *re* as *Roti roti* bread etc " *topi rope* hats and such like " *yañ khañe nahi khachā nahī* this neither eats nor drinks i.e. eats nothing This last form can be applied to any word

(d) *Reiteratives* is a name given to two verbs of similar meaning or of jingling sound conjugated together to give an idea of repeated or thorough action as *dekā-bhāñke* having examined thoroughly looked over everywhere *sab chhōr chhōr* is "having abandoned all the things" *bin samāñe bājāñe* "without explaining at all"

Chhōr is a kind of Meaningless Appositive *bhāñ* is used with *dekāñ* only

(e)—Two substantives coupled by *and* are often used for an English substantive and adjective as *āñch bhāñ me rāpāñ bhāñch kamañ lagāñ o* (or *aur*) *faññ bhāñch hññ* to spend good money on fireworks is a wicked waste In any case a synonym strengthens the expression as *Terī be shāmañ aur be-bāññ* your utter shamelessness.

(f)— <i>Dargāñ</i> <i>k</i>	To find out also to enquire
<i>Baamāñ</i> intr	To be populated (of a place) (also <i>met</i> to be fixed of an idea in the heart).
<i>Chal-bamañ</i> intr	To die.
<i>Ba-amāñ</i> tr	To populate
<i>Āññ k.</i> tr	To populate.
<i>Abāññ</i> <i>t.</i>	Cultivation population.
<i>Kāññ</i> <i>P</i>	Self=āññ, H.

<i>Kākañ t</i>	Selfishness also one's proper senses
<i>Tabāh kawī intr</i>	To be ruined to be wrecked
<i>Tabāhī t</i>	Ruin destruction downfall shipwreck.
<i>Bhīr t sing</i>	A crowd
<i>Sāpkañ (with dat of person) intr</i>	To become visible to be perceptible to occur to the mind.
<i>Harāñ ac larynā</i>	To scold nag
<i>Skāh bharchā t</i>	(Extravagance
<i>Fapāl bharchā t</i>	(
(g)—The whole field	<i>Khet kō khet</i>
One and all	<i>Sab ke sab (pl)</i>
I was one mass of sentiment	<i>Merā badan panna panna [mā] ho-gayā</i>
The whole barāt is under water (or is nothing but water)	<i>Vārō bī-ār pānī pānī hai (or pānī hī pānī hai)</i>
I came by road the whole way	<i>Mai sarak sarak (as) āyā</i>
Crying out "bread bread he died	<i>Uuk roñ roñ khatā mar-gayā</i>
Shooting took (us) so long that evening came on us	<i>Shikār¹ khatte khatte (ka, e) atām ho-gayā</i>
He continued to read till he fell asleep	<i>Uuk lūāñ parhā parhā so-gayā</i>

¹ Any personal pronoun in the dative is understood.

He is engaged in pulverising something	<i>Kuchh pās pās¹ rakā hai.</i>
All milk or all water (not half and half)	<i>Dūdā kī dūdā yā pānī ka pānī</i>
He became hoarse from continued crying out	<i>Challāte challāte us kī galā baiḥ-gayā</i>
In a moment	<i>Bhī kī bhī mat</i>
They have two rupees apiece	<i>Unke pā do do rūpī hai</i>
They have 3½ rupees each	<i>Unke pā sāṛhe tin tin² rūpī ka</i>
They have two or three horses.	<i>Unke pā do t n ghōṛe hai</i>
He quarrels with me (or I quarrel with him) every day	<i>Us se ham se roz roz (or simply roz) jhagṛā hotā hai</i>
Whenever he asked me for it I always gave it to him	<i>Jab jab³ us us māṅā (jab jab) mai n. diyā</i>
You are always ready to quarrel with me at the very least thing.	<i>Tum kameśhī gara garā se baiḥ par bhīse ko lagṛāṛ hote ho</i>
To pass (at hockey)	<i>Pās pas karna</i>
What various things will take place here the day after to-morrow ?	<i>Yahā parāḥ kyā kyā hoyā</i>
Sit quite still and don't stir	<i>Chup chāp baitho karo mat</i>
I nearly fell off my horse	<i>Maī girte girte back-gaya</i>
I got a headache from long sitting in the sun (i.e. sun shine)	<i>(Musḥ) dīp mē baitho baitho sar mē dard hu ā</i>

¹ Meaningless Appositive
Jab jab-mat labhā.

Not sāṛhe tin sāṛhe tin.
Pās karna -- to pass (over)

I turned him out of the house by repeatedly beating him. *Lako mār-mār-ke ghar se nikāl-diye*

Having turned the matter over in his mind, he said— *Soch sūch 'kar kahā—*

Many good teachers. *Bahutere achchhe parhāne mīle*¹

Various or many quite nice teachers. *Ichchhe achchhe parhānecūle*²

A pleasant cool breeze is now blowing. *Thandī thandī hawā chal-rahī hai*

I lost my money and at the same time was thought to be a thief. *Merā rūpiye kō rūpiya gayā aur phir thūd chor kō chor banā*

The whole house was ruined. *Ghar kō ghar tabāh hūā*

LESSON 49

He was educated (in reading and writing) but remained as big an ass as ever. *Us ne parh-likh 'liye māgar gadhe kō gadhe rah-gaye*

Once every year also a whole year. *Sāl kō sāl*

Long years many years. *Sāl-kā sāl*

Nothing but promises. *Wā da hī wa da hai (= wa/sā kō nām nahī)*

¹ Meaningless Appositive
² There is a degree of nice & a wall plurality in the second of these two sentences.
³ For parh-likh aur likh-likh
⁴ Sāl-kā Persian plural of sāl

He will come this minute immediately	॥ <i>ek̄ dyē k̄i dyē</i> <i>hai</i>
Has letter after letter been written?	<i>K̄h̄ayt̄¹ se k̄h̄ayt̄ likh̄e-ga,</i> <i>hai?</i>
He covered me with such filthy abuse (that I can't repeat it)	<i>U se muk̄h̄e ḡāl̄i ā ḡāl̄i¹ d̄?</i>
Is there a crowd there?	<i>Wah̄i k̄uch̄h̄ b̄k̄i^r hai?</i>
Multitudes.	<i>Adm̄i se d̄m̄ hai</i>
A story and nothing else	<i>Kah̄i^{ai} h̄i kah̄i^{ai}</i>
This is a tale and moral as well.	<i>Kah̄i^{ai} h̄i kah̄i^{ai} hai aur</i> <i>mas̄ik̄at h̄i mas̄ik̄at</i>
Of his own accord.	<i>ip̄ h̄ d̄p̄</i>
Question them singly one by one.	<i>Ek̄ ek̄-kar̄ke p̄ch̄h̄o</i>
By repeatedly enquiring from the villagers I guided my self here.	<i>Ḡāy-w̄t̄^o se p̄ch̄h̄ p̄ch̄h̄</i> <i>kar̄² ras̄n̄ darȳt̄i kar̄-lȳt̄</i>
Most ignorant	<i>Vā²-ān se² w̄d̄ān.</i>
The best.	<i>Ach̄ch̄he ap̄² ach̄ch̄he</i>
In less than, not more than, a week.	<i>Haf̄te ke andar andar</i>

¹ Both the words *k̄h̄* & *se* are nominative plural, and *se* is (om. *ā*); it is not a post-position. This *k̄h̄* is also used interrogatively to answer a question. Thus, to the question "Did he abuse you?" the reply might be "Did he abuse me?" (i.e. he did so to his utmost). *Ḡāl̄i ā ḡāl̄i* means more than ordinary *ḡāl̄i*.

For *p̄ch̄h̄-kar̄ p̄ch̄h̄-kar̄*, the *kar̄* of the participle must only occur once.

² *Se* post-position. *Wāde footnote*.)

All sorts of things took place here yesterday *Kalyakāḥ kyō kyō na-ku, sē*

He says one thing to one and another to another *Kiss se kuchh kaktā hai iss se kuchh*

Ready made *Banā-banāyā adj*

An already populated city *Baṭī-baṭiyī shahr*

Without any cause or purpose *Baithē bithā e¹*

A little water in each glass. *Thora thora pīas do*

Pour a little water at a time by degrees *Thora thora pīas dilo*

People are turning Muslims in great numbers at a time *Loy (au) (au) Islam mē dīkhā hān large hai*

I was absolutely alone in the house *Us sē e ghṛ mē mau kī māī thā*

Mangoes are sold here at a rupee apiece. *Yakhā ām rūpas rūpas² biktā hai*

She is my "chachi,"³ and at the same time my *khēla* *Yīh aurat meri chachi hai aur khēla kī*

I can't see anything *Mera dīkḥ se kuchh nahī sūjhātā*

A plan has just come into my mind. *Mera dīl mē ek tatvār sūjhā hai*

I can think of nothing else but going home (I'm so anxious for a holiday) *Mujh ghar jāne ke mēṭ kuchh nahī sūjhātā*

¹ Used as an adverb; always infected.

² Rūpāī rūpāī is usual in this idiom and not rūpās rūpās.

³ Chachi is paternal uncle's wife and khēla is a maternal aunt.

Now tell me the truth and nothing but the truth	Sach sach bolo
She works from morning to night	Uekē karṭe hī karṭe din gharṭiā hai or work sabh se ekām tak laṭ-lāṭ-kar ¹ din gharṭiā hai
I wrote as many as four letters but you didn't answer one	Mai se ekār ekār l̥h̥aṭṭi bheṛe magar tum se ek kō jawab hai na-līlā
I sent my petition direct to (Government) not through the Commanding Officer	Mai se apni arzi ṭpar ṭpar bhej-dī hamēn Aṣar hī ma'rī/ai na-bhejī
Whatever he found he used to eat as he found it	Jo ye kuchh kuch pātē ihā ihā khā-jātē ihā ²
Wherever thou goest I will go	Jis jis (ara) tē jāyē (se se jaro) mai bhi jā gē
Who were the various people concerned in this murder?	Is l̥h̥ā se kum kum ādm sharik ih?
Whatever I gave him at any time he used to eat directly he got it	Jo ye kuchh mai se kum dēyā kuch bhi-bhī gayā
I put all the things in their various proper places.	Mai se hamēn chīz apni apni jagah par rakī-rakī-dī.
It is exactly opposite to you	Tere āgne āgne ³ hai

In such cases the *kar* of the conjunctive participle is placed at the end only

¹ *D̥par ṭpar* met in any case a correlative

signifies continuity

Āgne (simple prep. or adv.) "opposite" but *āgne-āgne* requires two things to give the idea, "each other"

He did this in imitation of me	Us ne meri dekhā dekhī (se) yih kām kiya
Mutual strife	Harā-marī f
He often kept falling asleep when I was telling the story and I kept waking him up	Us mere kahānī-lāke soot so-so-jātī thī lekin mai use jagā jagā-detī thī
For one night only also every night by night only	Rāt ki rat
During the night before dawn	Rāt-ō-rāt
The dhobi having washed and swilled the clothes well came back from the ghāt	Dhobi kapre dho dhō-kar ghāt se wapas āyā
From morn till night he wanders and wanders in search of a living (either food or service)	Us roz hi talāsh mē gubh se hām tak phirā phirā hai
Ready saddled	Kasā-kasāyā adj
Ready loaded	Ladā-ladāyā adj
Ready furnished adorned (of table-cloth house etc)	Sajā-sajāyā adj
Ready cooked.	Pakā pakāyā adj
Hear-say	Sun-sunāī bāt.
I will fall asleep by the time the lamp is lit	Ohirāgh jalte jalte mai so rahiyā
Before 8 A.M. the news spread through the city	Din chārhe chārhe ¹ yih kha bar shahr bhar mē phail-ga

¹ Din-charhe is from about 7 to 8 A.M.

Just before sunset a sho- *Din qābte qābte dār se ek aījān*
 riding-camel appeared in *d khā, dene laj*
 the distance

I will be back home by the *Nā baye baye māi malām*
 time it strikes nine *vaīpā ā jī ājā*

[For further examples vide Lesson 53].

LESSON 50

(a)—Mānas tr	To believe admit suppose to be reconciled to (after a quarrel) to obey (<i>kukm</i>) to esteem respect follow (a religious teacher)
<i>Kin kī ikhā mānā</i>	To be grateful for
<i>[Kukm bī jī lānā]</i>	To obey
<i>Udāl-kukmī karnā = kukm na mānā</i>	To disobey
<i>Ratīyat ī</i>	Subject tenant of a house or land
<i>Adā Larnā tr</i>	To discharge a debt to per- form (prayers pilgrimage etc.)
<i>Qatl karnā</i>	To kill a human being
<i>Maut ī</i>	Death
<i>Apnī maut marnā</i>	To die a natural death.
<i>Jawānī maut marnā</i>	To die young, die an untimely death.
<i>Be-waqt marnā</i>	
<i>Kutte hī maut marnā</i>	To die a disgraceful death.

Kāḥ m	Blood murder
Kiṣ lā ḥāḥ karā tr	To murder
Kiṣ lā ḥāḥ karā intr	To be murdered
Kāḥ ' subs. and adj	A murderer also a/, bloody
Lihā m	Respect regard
Agarchi q or q-hi kar chad adv	Although.
Maḥar or lakin	But still
Tā-kam	Yet still never theless
Tam bāi	"
Phir-bā	"
Mānā h	Granted that admitted
Halāl	Lawful lawfully killed
Halāl karā	To make lawful (i.e. to kill an animal by Muslim or Jew rite)
Ḥamāk-ḥalāl adj	True to one salt faithful
Ḥamāk-ḥarām adj	Faithless
Pakḥi f	Riddle
Bāḥā tr	To understand solve a riddle
Kāfi " f Qahwa m	Coffee
Ḥawā lāḥā	To make a name for oneself
Ḥāḥ m pl.	Fate luck.*
Ḥāḥ karā	To be obtained fall to one's lot.

* Be careful not to pronounce this word *ḥāḥ*

* Ḥāḥ P. A. lottery

<i>Dam m</i>	Breath life moment strength lasting (<i>mat</i>)
<i>Ekdam</i> ¹ (<i>ae</i>) adv	Totally altogether also di- rect without break or me- dium
<i>Kisā ke dam mē āna</i>	To be cajoled

(b)—*Hi* adv (can be added Very the very same but for emphasis to any part of alone certainly *also*=its speech) lies or underlining

(c)—No matter how is *kaisa* (or *kisā*) *hi* *kyā* *na* with or without *agarchi* as *Koī pakeli kaisā* (or *kisā*) *hi muskil kyā na-ho mai bājh-jāgā*=(*agarchi*) *koī pakeli kaisā hi muskil ho mai bājh-jāgā* no matter how difficult a riddle may be I can solve it "

(d)—"Even though *agarchi* *mai bādī da mil par kyā na-ho mai wakhī tak pautal jā aikā hī* even though the village be ten miles off I can walk there on foot this is stronger than simple *agarchi*

(e)—"The more the more (or the less —) is expressed as follows — "The nearer I got to the city the more I longed to see it " *jā jā* (or *jis qadar*) *mai w shahr ke qarīb hoti-ghyā tū tū* (or *mai qadar*) *w ke dekhne kī shauq layhā gayā* the correlative *tū tū* (or *mai qadar*) may be omitted

(f)—How much the more is expressed as follows —
If coffee makes you drunk how much the more will wine do so " *jab qahwa se tumhī nashā ho-jātā hai to sharāb kī kīl matāne* or—to sharāb *kyā karogē* ?

¹ Servants of English people say *ekdam* for "at once" but this is English not Urdu.

² Or *agar*

(g)—How much less" is expressed as follows—"If wine does not make you drunk how much less will coffee do so" *jab sharab se tumhāi na-kā nahī kōdā to kōfi se kab hōgā or to—kōfi se kōnā meriūm* "I would not do this for a friend, much less for an enemy *mai dōsō ke liye to aisā karī-hī-gā nahī dūshmanō ke liye kalī tak karīgā or—dushmanō ke liye karnā mē lūm*

(h)—"Much less to say nothing of let alone I have never even heard the name of the place much less seen it to say nothing of never having seen it *mai ne us jagah kō nām bhī nahī sunā hai dekhne kō kyā rīkt or dekhne to mē lūm or dekhne to dar kīnār hai = us jagah kō dekhne dar kīnār mai ne nām bhī nahī sunā*

U ke gīne kō kyā rīkt (or kahna or pūchhne) kuch baryāne mē bhī usād hai "to say nothing of his *inguz* his playing is excellent" vide L. 54 (h) and 60 (b)

LESSON 51

(a)—"As soon as or no sooner than *Mai ne vīhar gayā vīhar gayā līkhā* "I replied as soon as I read your letter" "He no sooner went there than he died *valā fīnā (kyā) thā hī mai kī shikār huā = valā jīte hī (or jīte ke sīth) mar-gayā Merū līlhnā hī thā hī kuch bol nīhī = mere līkh chūtte hī kuch bol-nīhā* "I had no sooner fini bed writing than he cried out" *Tum āe aur jhārūbī āe = tumhāre āte der na huā hī jhārūbī āe* as soon as you came there came ruin" *U ke marne der na-huā hī us ke bōle ne us kī sārī dāulat lūfū-dī* as soon as he died his son squandered all his wealth." "As soon as I went he came" *jāhī mai chūā-gayā kuch āyā = mere jāt hī kuch āyā* but *kuch āne hī us pīgī thā hī merī chūā*

gaye = *uske aye bhi na tha ki main chala gaya* "I went just as he arrived" *Us ke aile der na-kus ki mai chala gaya* "I went as soon as he came"

(b)— Hardly barely not quite may be expressed by *na* with *re* without *prate* as he had barely gone when you came *uske jake na paye tha ki tum pahuche* he had barely (not yet) completed the work when he died *us ne kaam ko tamam na kiya tha ki mar gaya*

(c)— *to* only but also (1) *Na /agr/ Musalman* *baile Hindu bhi* not only Muslims but also Hindus (2) *Musalman to /ha r/ Hindu bhi* (3) *Musalman to Musalman Hindu bhi*

(d)— rather than I would rather die than go to prison *maghe jai de-lexi marne hai magar qaid-khai mai jate to marne nai* I would rather take the office than allow him to have it *mai khud is khde ko qabul karogi magar usko to kabhi magarrar hone na-dogi*

(e)—The enclitic and emphatic particle *hi* (cf. L 50 (b)) can be added to any part of speech. With pronouns or nouns, it occurs between the pronouns and the post position as *uska hi ko dogi* I will give it to you (alone). For euphony however *mai se ki* is preferred to *mai hi se*. In the plural *hi* is often *hi* as *tum-hi ko mai ko* but *hum hi* (without the *hi*) *mai yahi* and *uske se* and *us ko* etc are without the *hi*. In the Punjab however the *hi* follows the post positions. Note the position of *hi* in *uske yeh bhi*

1 This means that he had not actually departed but said *jai* (he was *amkarai* *pakistani* *inam*, he had just left when— No no

kar hī rālā thā ki mai ā-payā "he was in the very act of saving this when I arrived." Yā to ho-hi-gā this is certain to take place "

Note —Ab means now as opposed to past time but abhi means this moment with reference to the future as "kāl pahle gharib thā magar ab amir hai" but kāl abhi amir hai kṛin kuchh dinō mē gharib ho-jā-egā Abhi jāo "go now" (and not at some future time) Abtak (with Pres. or Past Tense) = "still." Ab ki dafa "this time"

(f)—You and none other committed the theft
Tum hī ne gūh chori ki
mitted the theft

It is quite close Pā hī hai

I will write the very next day
Dūre ki din pakṣ likhāyā

I was ju t on the point of going to you when you arrived.
Mai āp ke pās āne ki to thā
ki āp kachī/ k-āe

After all he did yield to his cajoling.
Kṛin a ke dām mē ā-hi-gayā

He said he did not care how steep the ascent was
Us ne kalā ki chākhā : kaise
ki ho mujhe kuchh purkā
nālī

If you cannot come for more then come for ju t one or two weeks
Ziyāda nālī¹ to ek hi do hafte
ke liye ā jīo

I was in the very act of writing when he cried out.
Mai likhā / thā ki kach bōl
uthā

¹ Tachī/ lit. hovering.

² After "if" understood. Ifor and jeb are often unnecessarily omitted. If it begins a clause is a correlative

I had no sooner finished writing than he cried out	Merā likhāñ hī thā ki wukh bol-ajhā
(Probably no party has ever before had such good sport (lit. scarcely has any party had such good sport))	Ekādyad hi aiñ shikār karī pūrī ko najīb hujā ho
He is a murderer and worthy of death (killing)	Wukh khāññ hai qatl ke qābil hai
He has murdered three men.	Us ne tīn dīmī (or pl. dīmīyō) kā khāñ kiyā hai.
Well I will let you off for your father's sake	Achchhē tumhāre bāp ke likh = tum ko chhōṭā hō ¹
According to our religion, it is unlawful to drink wine	Mazhāb ke likh, = sharrāb pānī ² kārām hai
I won't do it not even if I be killed	Mai yik kām nahī karōga agarchī meri mārō hi kiyā na jō ³
I then suspected that it was the chaukidar who had stolen the watch	Tab mujhe shubhā hui ki chākī-dār hī ne ghayē chūrā ⁴ (hōgī ⁴)
Although I reasoned with him to my utmost still he would not listen	Mai ne us ko tāk ⁵ (or kandr ⁵) samjhāiyē par us ne na māñ (or meri ek sa-sunī)

The present tense to signify the immediate future. The future tense would indicate a more remote time or an action depending on a condition.

¹ Chhōṭā is forgive

Chūrāñ, to steal = chōrī karō

² As the word shubhā is expressed the kept the sign of a doubtful tense should properly be omitted.

³ Likh 1,00,000 and kandr 1,000 in such sentences give the idea of "although" and "a great deal."

The more medicine I take
the more ill I become

When you happen to come
again, bring your gun with
you.

When he becomes hungry he
will certainly eat it there is
no need for me to tell him

Jā jā dāwās paīw hū rā rā
bimāra laṅhā jīhā kai

(agar or jab) tum gahā pahar
karō to apna bānīlāq bās aīth
le-āwā¹ (or lekar āwā)

Ja² bhukhā hogā wuh bhā ki
legā mere kahn ki kī
chāhāt

LESSON 32

(a)—*Chūhī* "because" begins a causal clause (periodic sentence) and has for its correlative *is liye* "therefore" a *chūhī* from each *bole* (i. *liye*) *mai tumhā chāhor-dāhī hū* "as you have told me the truth I'll let you off."

As a rule the causal clause should precede the principal clause. The causal clause however may follow the principal clause (loose sentence) in this case it is usually introduced by *kyūhī* or *is liye ki* as *mai kal shām ghār se aa-aiyā kyūhī* (or *is liye ki*) *tumhārā utār thā* "I did not set foot outside my house yesterday evening as I was expecting you."

Remark—*Chūhī* may introduce a causal clause following the principal clause and *kyūhī* and *is liye ki* may introduce a causal clause preceding the principal clause but this is considered inelegant.

(b)—*Ki is liye* *ki* *is liye* are vulgarly used for *is liye* etc "therefore" as *mai shāra ko wāhā na jā wāhā ki liye* (for *is liye*) *ki dāfar se ā-kar thā-ghayā*

¹ "If" is often as here idiomatically omitted.
² But *le* *kar* *āwā*

Jo ki for chālī is old.

(a)—*As bar ki* “inasmuch as, because” is not now much used: its place is taken by *akūti* sometimes it means simply “because” and sometimes it gives an idea of excess as in *as bar ki mai thālī kī, dīl mai kī, lān nā-bar nālī* as I was much tired I was not able to do any work.

(d)—*Hāl-ān-ki* is “whereas although” *For gā* “whereas” vide L. 25 (e) (2)

(e)—The conjunction *ki* “that” has many significations as may be seen from a study of the following —

(1) *Ma’lām kī, ā ki chor kī, kī hai* it became known (that) who is the thief.¹

(2) *Maī gundā nālī karī ki Kūdā se darrā hī* I do not sin as because, I fear God.” *Is sabab se mai bār bār pūchhī hī ki tum mujhe sach jaoḡ do* I repeatedly ask this as I want a truthful answer

(3) *Thōrī ki dūr gayā thī ki gir pāyā* “he went only a short distance when, before he fell

(4) *Maī nālī jāwā hī ki (or āyā or ki āyā) nāise achhā koga yā burā* “I do not know ¹ whether the result will be good or ill” indirect narration

(5) *Is kī, kī ko chāhīe kī ki nako* do you want this book or that?

(6) *Us se mūchhāḡ ko thō, ā ki merī mūḡbala kī, kī kar sakī hai?* “he gave a twist to his moustaches saying that” none could compare to him.”

¹ In such sentences *ī* is a relative pronoun.

² *Never again* “If” when it means “whether” is *āyā* or *hī*.

³ There must be some indication in the clause to show that *ki* has this elliptical sense you could not, for instance say *meri pāḡ āyā* I was not able to go.

(7) *Ma ki tumhāri ki ri/ walī bartā ki¹ tumhāri ki ri/ to āirā samāns kartā hai* "I alone am not praising you but rather *any* all the world is doing so

(8) *Maī is dar se ki² mujhe toś dekh na-ī daraḥāī ki āī mē cāhip-gayī* "for fear *lest*³ any one should see me I hid behind a tree."

(9) *Maī daraḥāī ki āī se cāhip-gayī ki⁴ toś mujhe dekh na-ī* I hid behind a tree so *that* no one might see me "

(10) *Maī se irāda kiyaī ki⁵ "Chālū I thought of going (hi/ I made this intention that Let me go)"*

(11) *Usā ādmi ki⁶ (or jo ki or jo) parhānā nālī jānā nāḍān hai* "the man *that*⁷ (who) cannot read is ignorant he is an ignorant man who cannot read = *jo ādmi parhānā nālī jānā (nāl)* nāḍān hai

(12) *Maī khush hū ki or (jo)⁸ tum se* "I am glad that you have come in that you have come" *tum se bari kām-ḥayāh ki ki (or jo⁹) muḥiyā ko chāhīyā* "you did a great service in putting down the rioters."

(13) *Maī apnī jagah par bhagā¹⁰ hū bhagā rah-gayā ki usā āyā hā aur chālī-āī gayā* "I remained standing as I was while he went and returned "

¹ *Ki* *barānā* *hū*

² For *moḍāī* (or vulgarly *maḍ*) or *māḍ na-ī ki*

³ For *ki* *hi* "so that "

Direct narration.

⁴ *Ki* is not a relative pronoun; *usā* "he" is understood after it and *hi* really means "that (he)."

⁵ *J* conj., "if, moreover in that" this is not the rel. pron. *jo*.

⁶ Note that idiomatically *āyā* is not inflected in such cases; similarly *āyā hū* *āyā*; *āyā hū* *āyā*.

Remark — *Ki* is often pleonastic as in *ki jo jo ki* [vide L. 35 (b)] *ki āyā etc etc. qaram Khudā ki ki mal tum se se bolīgā* " by God (I swear that) I won't speak to you "

(14) *Ek ādmī kī marwā achchhī ki tamām shahr kī* " is it better for our man to perish or (rather than) the whole city ? "

LESSON 53

(a)— <i>Ikhtiyār m</i>	Power authority liberty
<i>Qharār</i> subs. f and adv	Object in mind purpose motive also adv in short
<i>Is qharār se</i>	With this object in view
<i>Maslab m</i>	Meaning explanation also = <i>qharār</i>
<i>Mardd f</i>	Object meaning desire
<i>Maqsad m</i>	= <i>Qharār</i>
<i>Fāida m</i>	Use benefit interest on money
<i>Bād, m</i>	Interest on money
<i>Shukr m</i>	Thanks
<i>Mumāsib (with dat)</i>	Fitting proper
<i>Agar conj</i>	If
<i>Agar na warna conj</i>	If not, otherwise.
<i>Agarchi conj</i>	Although.
<i>Jo rel pron</i>	Which that
<i>Jo adv</i>	When
<i>Jo conj</i>	If in that, inasmuch

<i>Ki conj</i>	That in that inasmuch as because when whether if or = saying that more- over lest in order that while = of—ing also = who which
<i>Uat</i>	Lest (conj) not (prohib)
<i>Ayā</i>	Whether ?
<i>Pahle pahal</i>	First of all
<i>Zamāna m</i>	Time the world
<i>Ta'rif (k) f</i>	Praise (in writing = descrip- tion specification)
<i>Machā machāḥ f</i>	The moustache or mous- tache whiskers of cat, ti- ger etc
<i>Āṭ f</i>	Cover from view or storm, etc
<i>Fasād, m.</i>	Wickedness viciousness de- pravty disorder distur- bance mischief intrigue sedition discord.
<i>Fasādī m</i>	Mischievous seditious.
<i>Mu'īd m</i>	Mischievous seditious (man)
(b)—As you please	ipho iḥḥiṣṣār hai or āp ki iḥḥiṣṣā
I have no choice power in this matter	Is amr ma merrū iḥḥiṣṣār kuchh nahī hai
He could not help laughing.	Be-iḥḥiṣṣār hāne lagā
His <i>maḥm</i> was not without a motive	Be-ghara maḥm nahī hai (or be-maḥfah or be-maḥmad I at not be-maḥmūd)

You should give him his desire or help him to attain his object.	1 <i>ki mārād pāre karni munā ab hai</i>
I am much obliged under an obligation to you	1 <i>Maī ap kā bahut munān hū or munḥ par āp kā bahut ishān hai</i>
Thanks to God	<i>Khudā kū shukr hai</i>
He died at once (as he fell so ill that he had no time even to ask for water ¹)	<i>Wah aīsā bimār payā ki pani bhī na-māḡā</i>
May you die alone and helpless (a curse) ¹	<i>Tum aīnē jagah maro ki (pahā) ko i tumhē panidenā² na mīle</i>
Thank you.	<i>Taḥsīm [vale L. 3. (f)].</i>
He looks only to his own object he is selfish.	1 <i>shī apni ki gharaḥ (or maḡ lab or maḡḡad or fāḡda) par nazar hai</i>
If you mean to come, come quickly	<i>Jo iske ānā manḡūr hai to jald ā</i>
I was going along when suddenly I saw a snake	<i>Maī rāste mē chālā jātā thā jo³ (or ki) yak-ā-yak⁴ ek āḡp nazar aḡā</i>
Since you said in your letter you were coming why have you not come?	<i>Tum ne jo⁵ aīe ko līkhā thā ab kāt kyū na-ā, s?</i>

¹ Dying people at the last generally ask for water
Devil, H. = dīn-e-āḡl.

² Here is the adv. "when" = jab. In Hindi 1-ā-ek.

³ Je here is a conj.

When I arrived there they all fled *Maī pō¹ wutā² pahūchā³ mujhe dekhar⁴ sab⁵ ke sab⁶ bhāg⁷ gaye*

This is the first time I have seen you to-day *Maī ne āj āp ko pahle pahal dekha*

(e) — (1) Masculine nouns ending in nasal *n* such as *banīyā* "grammar-merchant" have often an alternative form in *ā*, as *banīyā*. Both forms are practically declined like *banī*. To decline the first form strike off the final nasal, decline the word like *banī* (or *banīyā*) and then restore the nasal. Thus gen. *banīyā* () *hī* etc. So too with *dhāṇā* or *dhāṇā* or *dhāṇā* smoke *rūṇā* or *reṇā* etc. "fine hair down"

(2) Adjectives in *ā* nasalized as *bāyā* (also *bāyā*) left-hand, change the final syllable to *i* for all the oblique cases of the masculine, and for the noun pl. masc. as *bāṇā* *bāṇā* (he) *chale* go to the left " *dhāṇā* *dhāṇā* those on the right " The feminine is *-ī* as *dhāṇī* [*dhāṇī*] *dhāṇī* "to-day is the fifth of the month" vide Appendix A ()

(d) — (1) The final silent *ā* (in the Roman character transcribed by short *a*) of masculine nouns like *banda* (nom. sing. and pl.) may or may not be inflected in the singular thus *banda* *hī* or *banda* *hī*. The latter form is now usual in writing but in any case the noun is pronounced as though inflected. Note the inflection *banda*-*hī* *marā* "a man with cholera." The final *ā* is not inflected in Persian constructs as *rahbār* *rahbār* *rahbār* () *rahbār* *rahbār* "in the Urdu language"; *bachchā*-*bachchā* "infanticide." Such forms as *rahbār* *rahbār* (for *rahbār*-*rahbār*) *rahbār* are vulgar. The final *ā* is *i* course dropped before the formative *-s* of the plural as: *bandā* *hī* "of slaves."

Remark. — The final *ā* of Hindi masculine nouns is however inflected in such compounds as *papā*-*hī* "fence"; *Larā*-*rahbār* "doer"; *dhāṇā*-*dhāṇā* "those on the left."

(2) In masculines in *-yā* the *y* may optionally be changed to *h* as *pāyā* (*dhāṇā*) m. "leg or foot (of an animal or inanimate thing)" pl. *pāyā* (*dhāṇā*) or *pāyā* (*dhāṇā*); *dhāṇā* "shade" acc. *dhāṇā* or *dhāṇā* he

¹ *J* here is the adv. "when" = *jab*

² An alternative form for the sing. is *rahbār* m.

(3) The plurals of *rupaya* (or *rūpayā*) are *rupayā* or *rupayē* (or *rūpayā*, *rūpayē*) and *rupai* or *rūpai*. *Rūpai* is too used in the obsolete cases sing. as *k rupai k* worth one rupee

(4) (1) Some feminine nouns that end in silent *k* drop the *k* in the plural as *līkhā* the Bar-tailed Tree Dove pl. *līkhī* *dafā* (*دَفَا*) time of (*دَفَا*) too the plural of *līkhā* *lī* carriage is *līkhī* which is also the pl. of *līkh*

(2) Some words do not appear to be used in the plural *maṭhī* *mother* *baṭhī* *queen* *lī* *repentance* *maṭhī* *mother* *baṭhī* *lī* *"violet"* Had plurals to be coined they would be *maṭhī* *lī* *لَوْنِ لَوْنِ* *et*

Remark—Some other word *maṭh* and *ferm* do not seem to be used in the plural as *maṭhī* *m* *maṭhī* *lī* *and* *maṭhī* *lī* *somebody* (and vulg. gun-powder) and a few others

(5) (1) A few Persian adjectives in silent *k* are inflected like Hind. adjectives in *k* as *be-chāri* helpless (form *be-chāri* noun. pl. *be-chāri*) *lī* *fresh* *ferdū-āṭhā* *bastard* *blackguard* *shar-* *minā* *enraged* *gunda* *striking* *fatal* *ad-āṭhā* *useless* *maṭhī* *tired* *along* *fermā* *low* *ignoble*

(2) The feminine of *banda* = your humble servant etc. is *bandī* and of *ashīk-āṭhā* "prince" *ashīk-āṭhī*. *Bādī* (rare) and *bandī* are too used for *bandī* "your humble servant."

(3) Nouns like *dhī* m. village *dhā* (*دِه*) m. (contraction of *dhā*) *gundā* m. fault *roṭ* (contraction of *rāṭ*) way and in an aspirated *k* and are regular

For the Hindi *rūpayā*; *rūpayā* etc. etc.

The noun sing. has other forms, as *rūpayā* *rūpayā* *rupai* *et* and *rūpayā*. The final *k* of the Hindi becomes silent *k* in Urdu.

Līkhā is sometimes erroneously regarded as a masculine form.

The plural would be *lī* *maṭhī* *and* *maṭhī* etc. *Maṭhī* Ar. *king* " *maṭhī* *Ar* (*مَلِك*) *queen* In Arabic there is no final silent *k* the aspirated final *k* (*ك*) becomes a silent *k* in Persian and Urdu. So too *maṭhī* *Ar* father and *maṭhī* *Ar* "mother"

Words like *ṣarā* (*سَرَا*) *Ar* "good news," are in Urdu masculine when written *baṭhī* (*بَثَا*) but feminine when written *baṭhī* (*بَثَا*)

This must not be confused with *bandī* m. and f. "prisoner cap-

(k)—A few Hindi feminines in -iyā (properly diminutives) form the plural by adding a nasal n, as *chīriyā* "small bird" pl. *chīriyān*¹ gen. pl. *chīriyāṅ* &c. So too *rasūiyā* (dim. of *rasāl* "woman" or "widow" but in Urdu generally "prostitute"); *ḥīḥiyā* "a small box" *gurīyā* "a doll" *ḥīyā* "a hen pullet (and contemptuously a fat flapper)" *burāiyā*² "an old woman" *phīrīyā* "a small bowl or a peepole" (These nouns being feminine do not inflect in the singular).

(i)—*Māḥ* "mother" also "small-pox" has in Urdu the regular plural *maḥāḥ*, but in Hindi, *maḥ* is also used as the plural *Chāḥ*, "a dense cloud," has as a plural *phāḥ* & or *phāḥīyā*.

(j)—(1) Feminines in *ā* or *ī* form the plural like those in *i* by adding *ḥ* as *āḥ* or *īḥ* *L* "a manna" pl. *āḥḥ*.

(2) The nom. pl. of *parī* is *parāḥ* rarely *parvāḥ*³ but an alternative form *parvāḥ* is regular.

(k)—Diminutives remain so in the plural as *phāḥ* *L* "place" pl. *phāḥīyā*⁴ چاہیہ (and not *phāḥāḥ*) *bahīn* or *bahīn* *L* "sister" pl. *bahīn* *maḥar* m. "the Indian crocodile" gen. pl. *maḥarāḥ* &c. So too *tarāḥ* *L* "side direction," pl. *garāḥ*⁵.

¹ Also the pl. of *chīrī* "a hen-sparrow"

² *Burāiyā* can also be the pl. of *burāī* "an old woman" Sir George Grierson writes "As a general rule both in Hindi and Urdu the antepenultimate of a word must be short. Hence *burāiyā* not *būrāiyā*; *burāī* pl. *būrāiyā*." Vide also *L* i (b) foot note

³ "Mother" an epithet of Pārvatī, Durgā or Devī, the wife of Śiva the patroness of thieves and the goddess of small pox.

⁴ Note the shortening of the final *ā* in the plural vide *L* 59 (e) () In Urdu this cannot always be indicated in writing; *parāḥ* etc. is written (پراہ)

⁵ Note too that the Preterite of *milānā* is *milā* and not *milāḥ* as might be expected) and the adjective from *fanam* is *fanmī*.

⁶ The Urdu plural is rarely used.

LESSON 51

THE INFINITIVE

(a)—(1) The Infinitive is both a verb and a substantive masculine. As a substantive it can be used in any case. It is occasionally used in the plural. *vide* Lesson 55 (c).

In *Aratī lo mārāñ acchāñ nālī hai* it is improper to beat a¹ woman. It is a verb as it governs *aratī* in the accusative and the infinitive or the whole phrase is the subject to *hai*. In *aratī hū mārāñ acchāñ nālī* it is obviously a noun similarly too in the phrase *marne ke waqt tak* till the time of dying till death. If an infinitive is coupled with a noun both forming either the subject or the object, (without *ko*) of a verb the infinitive usually agrees with the noun as *jāñ bōna acchāñ nālī (hai)* it is not good to be *ruk kīñ pāñ bāñ pāñ karā hai* he is fond of reading.

(2) If the object have *ko* the infinitive is always masculine as *Is kīñ ko pāñ nālī hai* = *Is kīñ pāñ nālī hai* ² *nālī hai* = *Is kīñ hū pāñ nālī hai*.

(3) A transitive infinitive is sometimes used in an intransitive sense as *Ab ruk dia dī hī nālī bej bīkārē jī-rakā hai* "the day has now arrived when his son is going to be married" *vide* L. 38 (c).

(4)—In Delhi, it is obligatory to make the infinitive agree with the noun but in Lucknow the final verb only is made to agree with the noun as *marne kīñ pāñ hai* which seems absurd.

(c)—If several infinitives are the subject of one verb the verb agrees with the last.

¹ *Vide* (d).

² But in Lucknow *kīñ pāñ* would be preferred.

(d)—In a (2) it was shown that the post position *ko* destroys the concord of the infinitive. A similar rule holds good in the case of adjectives thus *gāri kharo karo* "stop the carriage" but *gāri ko kharo karo* again *gāri kharo karo acchali mālī*. Vide also L. 32 (i).

(e)—The infinitive is also a noun (in the Nom.) in such expressions as *mañhe kahlī jānā hai* "I have to go somewhere I have an appointment" *tum ko jānā hogā* (or *paregā*) "you must go" *usko jānā chahiye* "he ought to go".

(f)—The infinitive is also an imperative future if used for present time. It is polite but not respectful. It is either preceded by *na* (vulgarly *mañ*) in the negative or followed by *nālī*. Vide also L. 32 (d).

(g)—The infinitive with *ko* is equivalent to the noun of agency in its future sense as *mai kalā jāne ko hū* "I intend to go there" = *mai kalā jāne-achālā hū* "I am about to go there" *usko kalā jāne ko thā lekin na-payā* "he intended to go there but changed his mind". It also means "to be about to" as *marne ko hū* vide p. 162 note 1. Eg. Tr. H.S., Part III.

(h)—(1) The infinitive is idiomatically used in such phrases as *tumhārī bahādurī kō kyā bahā* "what can one say of your valour how can one praise it enough!" vide L. 50 (ā) *merū kalā jānā thā ki usko mar-payā* "he died as soon as I got there".

(2)—It is also colloquially used for the Aorist as a kind of correlative to another infinitive used as an Imperative as *jo chālā (for chāle) so karā* "do as you please."

(3)—In the two examples, *rūpiya ko hai jāni chahi hai* "one can keep money in one purse" and *yā chahi an-hai hī hai* "this is an impossibility" the infinitives are colloquially used for the noun of agency.

¹ Note that though definite there is no *ka*. Lesson 12 (r)

(i)—It is inflected before verbs of motion, as *mai āp ko bāg dekhnē ko* (or *ke wāle*) *āyā hū* I have come to see your garden. *maihe māras (ko) dāyā* he threatened to beat me. It is also inflected before the verbs *denā pānā lagānā* *ide* 1. 18 (a) and before *kānā* to order and vulgarly before *chāhānā*.

(j)—The Present and Past Participles can be used as (i) nouns; () infinitives; and (m) adjectives.

(i) *Nouns* —

H awoke me from sleep from sleeping	<i>Maihe aise se jagāyā.</i>
To a drowning man, the support of a straw is ample	<i>Dūkh ke trās 'lā karī (= sahārā) bahut hai</i>
By order	<i>Kahē se</i>
Mind my words, believe what I said (or am about to say).	<i>Mari kaho wān</i>
His messenger	<i>U 'lā bhayā hū, ā.</i>
A band of the defeated	<i>Hārīmāi kaho, ā hū, ā kō ek garāh</i>

(ii) *As infinitives* —

Immediately on hearing this.	<i>Sunāe 'lā āyā (= sunāne 'lā āyā se āyā)</i>
Why have you come so late when so much of the night has passed?	<i>Kyā 'lāi rāt gā, ā [gar] tūm ā, ā ?</i>
I rose three hours (one watch) after daylight.	<i>Pahar dōm charhē [gar] uṭhā.</i>

(iii) *As adjectives* :—

A speaking Ekamra a life-like picture.	<i>Mā' se bolā hī 'lā rā'ir</i>
Congeaed blood.	<i>Jamā hī, ā kōhā.</i>

1 The Participles (and the cases where *hū, ā* can be omitted and inserted) are fully dealt with in *Hindustani Stumbling-Blocks.*

<i>Iskhez-pūr</i> adj and subs	One who shuns altogether one who control his pas- sions
<i>qhay</i> Ar f (the Hindu stanī pl. not used)	A thing
(c)—It is difficult to have all the maps (or forms) ready by to-morrow	<i>qab naqshē kīl tak kīyār hōm mukhīl hī</i>
It is difficult to have the book ready by to-morrow	<i>Kitāb kīl tak kīyār hōm mukh kīl hī</i>
There is no fear he will come	<i>Us bē āne bē kuchh andēshā (or far) nahī hī</i>
There is no hope at all of his getting well.	<i>Uske achchhē hōne kī kuchh bē umēd nahī</i>
It is difficult to remember so many words.	<i>Itne lafz yād karne¹ mukhīl hī</i>
I must first finish this	<i>Iske pahle isko tamām karā chūhīye</i>
I told him, ordered him to go there but he did not listen in the least	<i>Mai us se us wāhī fāne kō kahā lekin usne kuchh mānī²</i>
It is better to die than to live such a miserable life	<i>Isse bure jīne se kō marā achchhā hī.</i>
A man should not turn him- self into a woman.	<i>Mard kō aurāt banā³ nā chūhīye</i>

¹ The Arabic plural *anbīy* is used by the literate

² Though *yād* by itself is transitive the compound verb *yād karā* is intransitive

³ Feminine to agree with *hī* understood.

Not *banā* because the logical subject is *mard*.

The wall on this side should be less in height	<i>Is paraf ki dīcūr āchā's mē kam honi chāhiye</i>
The doors on both sides are better shut	<i>Dowd paraf ke darwāze band hona bīhtar hai</i>
Service is mere slavery	<i>Yaubarī karnī aur kīsi kō ghū lam banāwā barūdār hai¹</i>
Wine, gambling, and women ruin a man.	<i>Sharāb pīnī jū'ā khelnā aur buri aurāt ki sukhat mē bairāna insān ko labāh kar detā hai</i>
She abstains from wine drink- ing.	<i>Sharāb pīnī se parhīz karta hai</i>
I am going to feed	<i>Māī mēi khāne jātī hū</i>
One can't keep money	<i>Rūpiya to ānī pānī sakti hai²</i>
This is an impossibility	<i>Yih am-kam bāt hai³</i>
This sick man is not expected to live	<i>Is bimār kō naqshā achchhā nazar nahī ātā</i>
I am not allowed to eat beef (by Doctor's orders) also I never take it	<i>Muske gūre ke govt se parhī hai</i>
Death is better than this	<i>Maut ānī (or maut kī ānī) se bīhtar³ hai</i>
They began to throw many huge stones at the boats.	<i>Bare bare pathār khatīyō ki fūrf phāṭnā shurū kīye⁴</i>

¹ If *daud* were inserted after *banāwā* the verb would be *hai* plural and not *hai*.

² Idioms, for *har-fūn-e-rūzī* and *na-kam-e-rūzī*.

³ *Bīhtar* is the Persian comparative.

Kīye plural as the object *pathār phāṭnā* is plural.

(d)—The Conjunctive Participle¹ indicates that one act completed before another as *usar hā kar kākā* he was laughingly i.e. he first laughed and then said. The Past Participle (of transitive verbs always inflected)² indicates *state* while the Present Participle (uninflected)³ indicates *act doing* thus *pagrī bādh-kar ayā* he put on his pagrī and then came. *Pagrī bādh* (kṛ, a) āyā he came with his pagrī on his head. *Pagrī bādhā* (kṛ, ā) āyā he was sitting on his pagrī as he came.

(2) The Past Participles of transitive verbs can be combined with any tense of the verb to be and become

The Past Participles of a few *intransitive* verbs only the indicate *state* can be so combined. Amongst the latter a *baiṭhā* kṛ, ā (bhā etc. *soyā* kṛ, ā *prāy* (kṛ, ā) *lehā* (kṛ, ā) *kyā* (kṛ, ā). If the (kṛ, ā) of these last verbs be omitted they may be either the compounds of the Past Participles and *hona* or else the simple Perfect and Pluperfect tenses etc. *baiṭhā* kṛ, ā and *baiṭhā* bhā may therefore mean he is sitting (is seated) and he was sitting (was seated) or else "he has sat" and he had sat. (The Participles are fully dealt with in Hindustani Stumbling Blocks). Vide also I 63.

LESSON 56

(a)—*Assāmā* f

The Muslim public prayer
(which is a kind of liturgy)

¹ Passive not used, vide *Stumbling-Blocks*. For repetition of Coc Part. vide L. 23 (g) foot note.

² Note that the Past Part. of *transitive* verbs is shown (adverbially) inflected for all genders and numbers.

³ Note the Pres. Part. agrees with its subject, except when repeated as in L. 48 (a) (3).

Pañj-kṛatī namā.

Prayer at the five stated times the prayer five times a day

Vama- parāṇi (or aṭṭā k)
Vamāts adj

To pray

Durā f

Punctual in prayer hence religious

Durā denā

A blessing given in the Christian sense

Durā karnā or *māgnā*

To bestow a blessing on

Bad-durā (karna or denā) f

To pray

Marhām (Ar p p from *rūhm*)

A curse

Mukaraffā

(Lit putrid blessed) Late deceased (generally added to the names of deceased Muslim but not to those of Hindus)

Ḥayy ānā or *ḥonā*

Deceased (used for non Muslims).

Itibār m

To believe be believed feel certain

Itibārī muktabir

Trust reliance confidence

Tapatnā intr

Trusted trustworthy (person a clock, etc) authentic

Tang sub and adj
Tangā m.

To drip leak from above to throb (of a wound)

A girth tight narrow

A defile or pass

<i>Tangā</i> f	Straits narrowness tight new scarcity want; stringency a large sack.
<i>Tang karāñ</i>	To contract make narrow etc etc put pressure on worry harass oppress.
<i>Tang āññ</i>	Be distressed in difficulty
<i>Vaṭ</i> m.	Half
<i>Ṭapā</i> m	Justice
<i>Ṭapāṭ</i> Ar part	Just an umpire a court mansiff or under sub- judge
<i>Ṭapāṭi</i> f	No justice to umpire
<i>Ṭāṭ</i> Ar m.	father
<i>Ṭāṭaka</i> Ar f	Mother
<i>Sab chiz</i>	Everything
<i>Sab chizā</i>	All the things
<i>Ghāṭ</i> m.	A landing place a Hindu bathing place in a river a place on the river bank whence water can be drawn a ferry
<i>Ghāṭi</i> H. f	A defile pass.
<i>Ghāṭā</i> H. m.	Deficiency loss.
<i>Ṭid</i> f.	Sleep
<i>Ṭhāṭkañ</i>	To wake up be alert.
<i>Ṭhāṭka-paṭna</i>	To start out of sleep (sud- denly)

Saṁ f	
Bachhṛū m	Punishment
Bachhṛā	Calf
Bachhṛ	Colt
	Filly

(b)—A compound of two nouns of different genders usually follows the gender of the second as *ārām-ṣakab* f being fond of ease *ahkār-pāh* f hunting-ground *ab-o kanoā* f "climate"

Sarbār f follows the gender of *kubūmal* though both its compounds are masculine

Qila-pāh in the sense of the direction faced in prayer is fem. according to the above rule but in the sense of father it is masculine

There seems to be no good reason why *pāḥ-pāh* rank dignity and *khār-pāh* "royal tent pavilion" should be masculine

Gut o gū or *gut-gū* conversation is fem. though the second noun is masculine (and the first fem.)

(c)—The first tendency of the verb is to agree with the masculine or more worthy gender as *layke laykīdē khel-rake* *kāī* the children boys and girls are playing together *amī aur bakrayē ek sūkh charte* the "the bull and the she-goats were grazing together" (Compare L. 20 (g))

Remark—In this example the *sūkh* is by far the more important animal hence the verb though plural is masculine

(d)—There is also a second tendency of the verb to agree for the sake of euphony with the last subject and in the case of inanimate nouns or animals of equal value it goes. It does so agree as *ab karon aur janghē bhāīnē* *ek*

झाँसे से बहाने-गा ? (or not so good) बहाने-गा, = सब कारन बहाने
गा, = aur janghī bhānē lā.

To avoid conflict the words *donā* *līnā* etc. or *sab* are when possible inserted and require the verb to be in the masculine plural, as *merā hī aur māī kachī donā chorī gā,* (or *churā, gā*) omit the *donā* and the verb is preferably feminine singular *chorī gā*.

In *mai ne ek shēr aur ek shērī dekhī* (or *dekhī*) the verb is better singular feminine for the sake of euphony but if the verb and the last object be separated euphony no longer requires this feminine *mai ne ek shēr aur ek shērī Vairpāl ke jangāl mē dekhī* is better than —*dekhī*.

(e)—When several infinitives are the subject the verb always agrees with the last.

(f)—The plural is often used for respect as *Jai Śāhib bare mazaī/ dīnī*! *hā* the judge is very just *achē aur kachē* he said.

Such words as the King the Governor etc. may be singular but if *Śāhib* be added for respect the verb must be plural.

(g)—When the subject is a plural concrete noun, the predicated noun must also be plural, as *ham yāhī ē rahne-wālā* (not—*ī rahne-wālā*) *nahī hē* I am not a resident of this place.

If however the predicated noun is abstract it remains in the singular as *us kī quī ēlī mātā us kī dōst* the “his friends were the cause (sing.) of his death”; *ēlī dīnī* as *merī mātā hē* by black men I mean you.

(h)—A few adjectives (Arabic part) require a genitive as *usak usak kī qābīl* (or *lā, qī*) *hā* “he is worthy of punishment”

1 As *mazaī* is also technical word for a “moment” it is better to insert the word *dīnī*.

2 *Us aur by itself* is an old form of *us se* and is wrong. But in *us kī dōst* *us*, the *us* is the plural of the demonstrative adjective *usak*.

LESSON 38

(a)—When several roots infinitives or participles follow one another in the same construction the finite verb is expressed with the last only as *urā mukhā āne jāne datā hai* he allows me to come and go *jab urā sab kuchā khā pa ga,* "when they had eaten and drunk up everything

(b)—The conjunction and is frequently omitted between two nouns, as *ūch nīch, f* (and adj) ups and downs vicissitudes, pros and cons *garm-sard* (or *garm o sard*) m. (and adj) the ups and downs of life [This question of Asyndeton is more fully dealt with in Stumbling Blocks].

(c)—Boys and girls.	<i>Layke larkiyā</i>
Big and little alike refused to agree	<i>'Chhotē bayō sab ne kahā ki yeh manār nahī</i>
Milk and sugar	<i>Dūdā shakar</i>
The old man had barely said this, when he expired	<i>Itnā hī kahne pādā ki bārke ki jā nikal-gā, ¹</i>
(d)—I have come to see your goshawk.	<i>Ap ki bās ko dekhne² ayā hū</i>
I am about to die	<i>Ab mai marne wātā hū</i>
The late (also the dying) Raja	<i>Marne-wātā Rājā</i>
Tell me its advantages and disadvantages.	<i>Is ki burāī bhātāī batāo</i>
This a very up and down hilly country	<i>Is mulk mē chāphā, vtrāī ka hūl hai</i>

¹ Note the position of bārke and the change of subject. Such a construction though wrong in English is not so in Urdu.

² After dikhne the *ko* could not be inserted as it occurs already after the direct object *hāi ko*. Vide L. 54 (i).

Alas how full of good qualities was our late friend	Āh marnā wile ¹ mā kyī kyī [h̄abiyāī lāī]
He has written to a friend in Rawalpindi.	Apne ek dost ko Rawalpindī [ko ²] k̄hāī l k̄hā hai
If I hear anything about the pension I'll tell you.	Pension lā h̄ kāl kuchh mā lūm kū, to ³ lāk̄hōgā
This has just happened	Yih wāh k̄hā hai
When you have yourself seen them eating (or if you yourself see them eating) you will believe it (or allow I am right)	Ap khud unko khāte k̄hā k̄hā detā [tāh to sāk̄h]
Well if I cannot manage to travel (for pleasure) I can not.	K̄hār agar sair-o-sair mē yasār nahī na-sāk̄h
If not half an anna, well an anna	Ādh āna na-sāk̄h el āna sāk̄h
Come if you mean to	Ā o to d̄o
Eat it or leave you will get nothing else	Khā, o to khā, o yih k̄hā detā kāl
Stay or not, but I'm going	Raho to raho magar k̄hā jātē kāl
If you have anything to say say it I can't wait	Bolo to bolo nahī to k̄hā jātē kāl
Just listen to me	Śūno to sāk̄h

¹ In these khoms marnā-wilē = "the one destined to die (and who has died)"

² Not *khāpindī* hē.

³ Here the correlative *to* clearly indicates that an *agar* is understood.

Well do it (or just let me see you do it)	Kar to sah:
All, big and little and that they agreed to it	Chhoṛe bṛṇḍ ¹ sab ne kakhā ki yā thik hai
You'd better call me names.	Gālī do to sah:
Pray open it	Kholo to sah:
Ah you just see how I'll thrash you	Dekho to sah ham kṛnā mār mārte hai
Come on if you dare or well just come here	Āo to sah:
If a corpse has already got 100 maunds of earth on top of it let it have 0 more (=a well be hanged for a sheep as for a lamb)	Jahā mūrde par saṁ maṁ mitī saṁ māṁ aur sahī = Jahā ek kacār dāḡh hai ek kacār ek sahī
Let us suppose that the earth is round—why suppose?— say rather it is round	Dṛṣṭyāḥ gol sah:—sah: kē ¹ kṛyā mat: nī?—yā kahō ki gol hai
"If you won't be my lover well some one else will if some else won't then some one else will."	"Tum nahī aur sah: aur nahī aur sah: "
We must love some one "may Farangi Mahall prosper! per!"	Dī lagā-ṭeṛe Farangi Ma hall ² ābād rahe."

¹ Note that *chhoṛe* is inflected but that the formative *-s* is added to the second word only

Mānī mā'ne or *mā'ny* etc. pl. masculine

² *Farangī Mahall* in Lucknow; its women have or had a reputation for immorality

The little life there was left in me left my body	<i>Rakī aakī jīn qūlū se nikal ga,</i>
The little money I had left was also spent	<i>Pakā aaka rūpiya bhī kharach ho-gayā</i>
Play fair and don't hit so hard	<i>Zor se marne kī nahī aahī</i>
I come and go here frequently	<i>Jai yakh āyā jīya karā hū</i>
Play fair and don't help him (to an onlooker assisting an opponent at chess etc.)	<i>Balāne kī nahī aahī</i>
Come you must not ask out- side help play fair	<i>durū se pūchāne kī nahī aahī</i>
I am living beyond my in- come	<i>Kharach āmadanī se ziyādā hai</i>
Dawson's boots are not im- ported now are not kept in the shops	<i>Āj kī Dāson¹ ke jūte kī āmer dānī nahī hai</i>
He is sulky with me that's why he won't come to see me.	<i>Wah mujh se rūkhā² hai, kī jabhī³ wah mujh se milne nahī dā</i>
I began to do this as early as six that's how it is finished by now	<i>Āj mas akhe kī bafr se yah kām karne lagā jab tī varq tak pūrā huā</i>
I went before he had even arrived.	<i>Wah āyā bhī na-tha jabhī mal chālā-gayā</i>

¹ A brand of boots much in vogue

² Rūkhā sp. of equals or of children the word contains an idea of familiarity

³ Jabhī not so idiomatic.

What comparison is there (or
can there be) between us
two ?

It is nearly finished *Thopā bhāṇī hai*

He nearly fell off his horse *Ṭandik thā ki ghore par se gir
jā, e¹*

LESSON 50

(a)— <i>Balki</i> (enhansive conj.)	Moreover <i>naṛ</i> rather
<i>Magar lekīn</i> (exceptive conj.)	But
<i>Suṇī</i> or <i>suṇī, e</i> , prep and adv	With the exception of be sides.
<i>Alāwa</i> prep and adv	Besides, in addition to
<i>Age</i> prep and adv	In front of before (time or place) in comparison with
<i>Sāma</i> prep	In front of, opposite in com parison with
(— <i>ki</i>) <i>uṇbat</i> f. sub. and prep	Regarding with reference to compared with relation connection comparison ratio proportion relation ship by marriage betroth al.
— <i>ke bi-uṇbat</i> m. (and f.) prep	In comparison to
<i>Ḥikā</i> f.	Information report
<i>Ḥikā d. nī</i>	To inform report.

¹ A good example of *Ṭandik*. ² Compare sample in L. 48 (f)

<i>Itihāṣ nāma</i> m	A written report
<i>Muḥalla</i> k	To inform
<i>Goyā</i> conj and adv	As if as though so to speak
<i>Ap kā</i> pron adj	Own special personal private unofficial
<i>Ḍhīr</i> adj and subst	Other strange different changed for the worse foreign another person an outsider stranger
<i>Begūna</i> adj	Strange belonging to outside of unfamiliar appearance
<i>Bahar kā</i>	Of outside strange not of the house also outer
<i>Ajnabi</i> or <i>ghar mulk</i>	A foreigner
<i>Bāshinda</i> m	An inhabitant a dweller of a town or country (not of a house)
<i>Rahne-kāṭh</i>	An inhabitant a dweller of a town or country and also of a house
<i>Be</i> P., ¹ prep	} Without
<i>Bina</i> or <i>bina</i> H prep	
<i>Be-ghair</i> prep	Without
<i>Manind</i> , l ¹ prep	Like resembling
<i>Bābat</i> , l prep.	Concerning

¹ *Be* precedes the noun and *bina* either precedes or follows the noun neither needs the post-position. Vide Gram. Notes VII (f).

If it precedes its noun it is masculine

Taraf f., prep

Direction towards

Jānīb f. prep

Do do

Tarāh f. prep

Manner like

Wārē (in the Punjab wārē) prep

On this side of on the near side of.

Pārē prep

On the far side of

Wārī parā/

On the near side

Pārī parā/

On the far side

Zamān se lekar āsmān tak

From (beginning from) the earth to the sky

Chhōr kar or chhōr ke conj

Except omitting leaving out

part and prep

Chhōr

Let alone not to speak of

(b)—(1) *Except and besides* "all came except Zaid" *sab ā, e magar (or lekin) Zaid nahī āyā = Zaid ke sīwā sab ā, e* or *Zaid chhōr ke sab ā, e* In negative sentences the thing excepted is sometimes totally different in kind from the general term as *us jangal mē mān se jānwarō ke sīwā kīn adms kī* *hall na-dekhī* "in that jungle with the exception of animals I saw no human form" Idiomatically this is correct but logically ridiculous *Me se gham ke sīwā kabhī rūkht nā dekhtī* with the exception of grief I had no pleasure (= I had all grief and no pleasure)

(2) *Besides* "I have other books besides these" *in kīlābō ke alāwa (or wrong sīwā) mere pās aur kīlābō bhī hātī* I have no other book except (or besides) these *in kīlābō ke sīwā (or alāwa) mere pās kō, kīlāb nahī*

1. This idiom has its origin in a confusion of thought as even a native could not say "all the fish but except the elephant"

(c)—(1) Most Persian and Arabic masculine nouns in -ā and certain Hindi nouns denoting relationship titles and professions are exceptions as regards declension i.e. they do not inflect in the singular or in the nom. pl. Ex. *ḍaryā* m P river and sea " *ḍānā* P wise a wise man " *pakrā* m Ar desert " *chachā* m H paternal uncle " *kākā* H P (ditto¹) " *ḥāṭh* H P school master (also a title of respect) " *rājā* H " a raja " *pitā* S father " *dātā* S " giver " *devā* or *de, dā* S a Hindu deity "

(2)—*Dādā* H a paternal grandfather an elder brother may or may not be inflected

(3)—*Rājā* is in Urdu written *rājā* and hence occasionally inflected². The plural is usually *rājā* too but too *ḥāṭh* is often written *ḥāṭh*. Vide also page 3

(4)—*ḥashā* m P "intoxication" and *ḥāṭh*³ m event are declined like *kuttā*

(5)—Masculines in ā or -o as *bickhā* (also *bickhā* ā and *bickhā* m) "scorpion" *bajā* (or *bajā* or *bajā*) badger are practically declined like *ḥāṭh* but see (7). So too are masculines in -ī such as *moṭī* m. pearl " *kāthī* elephant " *bhāṭh* brother " *māṭh* a Hindu gardener " *dhobi* Hindu washerman " these merely insert a euphonic g in the oblique cases plural, as *māṭh* g *dhobi* g. Vide also p 2 (c)

(6)—*Bhāṭh* has a vocative *bhāṭh* (bhaṭh) and *māṭh* a vocative *māṭh* (maṭh) and *bahā* a vocative *bahā* (baṭh) or *bahā* or *bahā*.

¹ But in Urdu generally used in the Persian sense an old slave an elder brother

² It is never inflected in Hindi

³ From the Arabic *ḥashā* or *ḥashā*

⁴ From the Arabic *māṭh* (maṭh) "that which happened"

⁵ From the Arabic *māṭh* (maṭh) "that which happened"

⁶ *Bahā* is good vocative in Bihar and Oudh but not in Delhi

Its object is either in the inflected genitive or the accusative as *mere uslo (or uske) dekhle hī ush ush-baithā* "as soon as I saw him he sat up. Occasionally the *hī* is omitted as *hajr hote [hī] ush rukhāt hūā* he left as soon as it was dawn

LESSON 60

(a)—Two post positions sometimes follow the same substantive as *ghor par se girā* he fell off his horse (*lit* from on his horse) " *Ghar mē suba. f* or *ghar ke log suba. m* is a polite term for wife *mere ghar mē se kahā = mere ghar ke log se kahā = my wife said."*

Post-positions are sometimes omitted as *tumhārē hāth* at your hands *tumhārē jagrā* in your place *us ke mē* (a letter) addressed to him.

(b)—*Tak* meaning "even" is not a post position as *ghor tak* (not *ghor tak*) *usāhī marjūd thā* even the horse was there *Usāhī se mahūm mē kahā tak hōgā ush se shahr tak mē nahī (= se shahr mē bhī nahī)* set aside his being in this house he is not even in this town *ek bāzarkā chāhī pachā rūpas tak hī le-lo* buy a bicycle of not more than 40 or 50 rupees in value."

(c)—*Balki* is enphatic it means "but" it always occurs after a negative clause as *I didn't beat the boy but¹ (rather) your servant did* *mai se lakhe lo nahī mārā balki tumhārē sevakar se mārā.*

Note the following — *Mai kele nahī thā āpā balki ām thā āpā* "I won't eat the (or a) plantain I'll eat the (or a) mango, (said by a child who has been refused the mangoe *balki* is used here as the conjunction understood is enphatic and not exceptive) but *mai kele nahī thā āpā magar ām*

¹ For "but" in such sentences beginners generally write *magar*

kāhā āgā "I'll take a mango please not a plantain (by a person offered a choice)

When but means instead of it must be rendered *ba/ki* (see Footnote page 53)

(d)—(1) Some prepositions are feminine and require *ki* before them as *pārāb ki farā/* towards the east. If however they precede their substantives they require *ke* as *farā/ uske*

(2)—The following prepositions are feminine Hindi or towards (= *farā/*) *forāh* in place of Persian *bābā/* concerning" *zabān* from the tongue or mouth of" *ba-jihāt* "by means of" *ba-dawā/* "by means of" (for favourable things only except ironically) Arabic *farā/* towards in the direction of *khāfir* for the sake of" *ma rifāt* by means of" *nibāt* with reference to in comparison with

(e)—(1) The prepositions *badle* instead" *kausāle* in the charge of" *amme* "in the security of" *arī'e* by means of are inflected nouns with a post position understood. With *parā* and with *ādā* by the hand of the post position is sometimes used.

(2)—Similarly in such expressions as *uske goṛ kag* he was hit by a bullet" *ghoṛe se uske kūt mārī* the mare kicked him *bul se uske sīg mānd* the bullock gored him" the words *badān m?* or *badān par* are understood. (See also L. 20 (c))

(f)—Masculine nouns in *-ā* often have a diminutive form in *-ā* as *patāṅ m.* "a big leaf," *patāṅ f.* "a small leaf."

Jihāt and *dawā/* are Ar. m. (from Urdu) with the Persian preposition *be* prefixed. *Be-dawā/* *bi* by the good fortune of."

Ki is *ādā* *be-dā/* to sell to a person" *ādā* *be-dā/* or *be-dā/* to come to hand."

The Persian suffix *chā* is also used to form diminutives as *ṣandūq m.* a large box " *ṣandūq-chā m.* " a small box " *ṣandūq-chī f H.* " is a still smaller box " a casket "

(g)—Take one out of these	<i>Is mē se ek le-do</i>
The money kept in this box is missing	<i>Is bakas mē lā rūpiya gum ho-gaya</i>
I have searched the newspapers from now up to four or five months back	<i>Chār pāch mahīne tak ke akhbar dekḥ-ḥiye</i>
These are my own private property	<i>Yeh chizē merī hi hī hai</i>
For my own special riding	<i>Meri hi mardān ke liye</i>
There is no outsider stranger here.	<i>Yakḥī ghair ādmī nahī hai</i>
A foreigner	<i>(ghair mulk kī ādmī</i>
Who is it? Some stranger	<i>kaun hai? Koi bāhir kī ādmī hai</i>
"This belongs to some one else, it is not mine or belongs to some one else not of the household	<i>Yeh begūna māl hai</i>
You appear to be a stranger to me I don't think I know you.	<i>Tumhārī pūrai begūna ma lām hoī hai</i>
I mean to read (or to come etc.) as far as this.	<i>Mujh ko yakḥī tak hī urāda hai</i>
Thus far and no farther	<i>Mujh ko yakḥī tak lā urāda hai</i>
Water out of this.	<i>Is mē kṛ pānī</i>
From 10 A.M. to 6 P.M.	<i>Fajar ke das baje se lekar akḥam ke chāh baje tak.</i>
If I cannot dwell near them never mind.	<i>Ḍāḥ rahnā pās rahnā nahī hai na anḥī</i>

All the servants with the ex-
ception of you are sound
rels

Teen ko chhōy-kar sab mīnkar
mamak-hardm hai

Cut down every other tree

Ek chhōy-kar dāre darabāi ko
kāl-dālo

Not one but ten rats came out
of the hole let alone one
ten rats came out of the
hole

Ek chhōy (not chhōy-ke) das
chāhe bil se nikle

He (or I etc) would rather go
to prison than pay the fine

Quid me jānā manzūr hai lekin
jurmāna denā qorbān nahī

Call him a thief—call him
rather a robber

Chor kyā balki urak to qātū
hai

I slave I don't consider him
I consider him my son

Ghulam kyā mai to us ko behā
samajhtā hū

Forgot you say? Why you
willfully disobeyed me?

Bhūlnā kyā main us balki jā
būjhkar tum ne mera kahī
mī-mānā

Rascal you call him? call
him a regular devil

Pājī kyā? yā krah ye kī pakb
sharīfān hai

As soon as he saw me the
thief went off like a shot

Mujhe dekhte hi chor bhāg
khatā huā

The young man was very
pleased at seeing him.

Juwan wale (or wale) d ekhte
hi khush huā

have eaten Your Honour's
salt (I am your servant and
under obligation to be
loyal)

Huār kī namak khāyī hai

He made up his mind to take
them somehow or other
for himself

Dīl mā jhūn-ī! kī kisi dhab
se nahī I-jawā chāh ye

! Feminine ! — — —
agree with hāi understood. All Direct Narration.

The master stopped the rich man's son (as he was going out of the door)	U stād ne amīr ke laṛke ko rok liyā ¹
He dashed the stone forcibly on his head.	Gir par patthar de-marā ²
No sooner had the schoolmaster touched the stone than, by God's decree a cobra issued from underneath it and coiled round his hands	I stād ne abhī patthar ko hāth lagāyē hī thā Lī Khudā ke hukm se ek kālā āḍp patthar ke niche se nikal-kar us ke hāthō me liṛaī-gayā
There is a village quite close go straight on to that place	Par hī gāḍ hai wahī chāl-chālō
He respectfully saluted	Adab se salām kiya
Uṣā ājiz se kṛhne lagā	Us ne 'Ājiz se kṛhne shuru kiya

LESSON 61

(a)— It is a long time since I saw you the Urdu idiom is
 "It is a long time since I did not see you Māī ne bahut dīnō
 se āḍp ko nahī dekhdē (kai?) = Āḍp ko dekhe hū, bahut dīn hū."

(b)— *Jab* when and *jab tak* "until" are not followed by a past tense unless the verb in the Apodosis and Protasis (*janē aur shayd*) are both in past time. "When he has gone I will inform you" *Is jab wāh jā-chukēḥ ko māī tarahē khabar karīgēḥ*. If however the second clause is in the Imperative the first must be in the Aorist or Present Subjunctive as *Jab wāh jā-chuke mushe khabar do* "tell me when he goes, or has gone." Vide L. 38 (b)

¹ *Rok*-hiṣṭi stopped the boy near himself

² *Mārā* here gives the idea of force and not of impropriety

Better with *hai*.

(2) If however the words are used as *Thagys* *war* *hagys* *1* (or not so good) *Thagys* *war* *hagys* *1* rolling and strike.

Argument—*Pahlys* *be* *ghar* *war* *wirind* *ni* in mountain caves and wild places" is more euphonic and therefore preferable to *pahlys* *be* *ghar* *war* *wirind* *ni*.

... is often before a relative used also as it were to intro

(e)—A nominative is often before a relative used absolutely at the beginning of a sentence as it were to introduce the subject *āterū bhāṣa ya jangal mā jā-rahā ihū ek*
āṣṣ' me a ke āṣ mānā my brother who was going along
in the jungle a bullock gored him (a bull gored my brother
as he was going along in the jungle) "

(f) — (1) Nouns denoting number measure quantity weight length are put in apposition. Ek koṣi and a score of eggs ek giffā pīnī a glass of water ek gar kappū ek koṣi mīmā ek ver dādā

(2) Note the following

man named Muhammad	Ek shakhs Muhammad nām
peepul tree	darya kā laṭā the world
Dillī shahr - Delhi City	Dillī kō shahr or better
Panjab kō mulk the country of the Punjab	Gangā daryā the River Ganges
Pakār or Himālaya kō Pakār the Himalayan Mountains.	Himālaya

(connection) In Persian the adjective usually connected to it by short (preposition) is written thus:—

(g) The *tsā/ai* (connection) In Persian the adjective usually follows its noun and is then connected to it by short *i* (pronounced in India *ī*) which however is seldom written; thus *marde-i* *salāh* مرد یک ساله "good man." The *tsā/ai* also supplies the place of the genitive case as *tsāh dōr marde-i* *tsāh* man of God.

After an *ā* or *o* the *fā*/*ai* is written as a *yē*, as *Rāyē* *فایه*
beautiful face. After a silent *k* or *kh* it is written as a
kameh, as *Bamkheh* *بامکه* "Creature of God" *mūl-kheh*
daryā dā māye "Fish of the sea."

As these two words are not habitually associated.

As these two words are no
 814 a bull or a stallion.
 translation is pe

1 As these two words are not habitual.
 844 "a bull or a stallion."
 2 This pronunciation is peculiar to India and Afghanistan.

(k)—In classical Persian uninflected nouns add *ā* to form the plural and inflected *ān* as *marūfān* "men" *āl-āl* "years" Before *ā* a silent *h* becomes *y* as, *banda*, *bandayān*.

(i)—In imitation of Arabic *-āt* is often added to lifeless Persian nouns to form a plural, as *dāst* m. pl. "villages the country" (as opposed to town) *lāghabāt* m. pl. "documents" *zahrāt* m. pl. "ornaments jewels".

In *chīshīyāt* "letters" it is added to a Hindi word but such a form is vulgar. Vulgar too is such Persian form as *ālmayāt* "letters" pl. of *ālmā*.

Remark.—In Arabic *-āt* is the regular fem. pl. as *ḥāḥāt* "Ar circumstances," which is masc. or fem. pl. in Urdu. In Urdu the gender is usually that of the singular.

(j)—(1)

Arabic Declension

Singular

Dual

Regular Plural

Nom. *ḥāḥāt* ḥāḥāt *ḥāḥāt* *ḥāḥāt*

present

Gen. *ḥāḥāt* ḥāḥāt *ḥāḥāt* *ḥāḥāt*

Acc. *ḥāḥāt* ḥāḥāt *ḥāḥāt* *ḥāḥāt*

Remark.—The final short vowels and the *awwā* are dropped in Urdu and in modern colloquial Arabic. The acc. sing. with the *awwā* is used in Urdu as an adverb, as *ḥāḥāt* "by chance".

(2) In Persian and Urdu the oblique cases only of the Dual and Plural are used (except in quotations from the Qur'ān), as *ḥāḥāt* "both sides, the two parties"; *awwāt* "parents" (*awwāt* "father"); *ālmāt* "spectators"; *ḥāḥāt* "posterity those that come later".

(k)—The Persian comparative and superlative are formed by adding *tar* and *tarīn*, as *bad* "bad"; *bad-tar* "worse"; *bad-tarīn* "worst."

(l)—Persian vocatives are: *ay dāst* or *dāst* *ay ḥāḥāt* or *ḥāḥāt*

LESSON 02.

IDIOMS

I swear by God I don't know *ḥāḥāt* / *Biḥāḥāt* / *agar nahi jān*
who he is *ḥāḥāt* / *ḥāḥāt* / *ḥāḥāt* / *ḥāḥāt*

He didn't want to do it but I made him I sat on his head till he did it	W'ah yih kām karīd na-thā magar mai ne us kī gardan par sawār ho-ke āghar us se karavā-akhayā
Here is eight annas as a poor boire	Āth āna masīhāī khāne ke wāṣṭe (to a Muslim)
Do do	Āth āna ghṛ khāne ke wāṣṭe (to a Hindu)
Here is a small present	Ap ke pām (or fūṣī) ke wāṣṭe (to a religious guide).
You ran a great risk in going to sea in such bad weather	Ap ne bari yakhim wāṣṭe, ke aise masīm mā daryā kī safar kiye
To despair of life	Jān se kīth dhoṁī
I detest such conduct	As chāl se mai adāwat rakḥ tā hī
I compelled him to write it	Mai ne us se likhō-akhayā or mai ne us ko likhne par majbūr kiye or mai ne jabr se us se likhwayā
What on earth shall I (say) ?	Kyā kīh (bolē) (or any verb)
There was not the least bene- fit from it	Khāl bhī fā idā na-hu a
He has a devil to sleep he beats the dead	W'ah to balā ka sons wālā has murūd se shary bādh kar sotā hai
A confounded (i.e. unfortu- nate) cock woke me up by its crowing	Ek kam-bakht murgḥ ne bāng (or āgām) dekar mujhe jagā diye
He is so ill—don't even ask me about it (or—I seek refuge with God)	W'ah aisee aghī bimār hai ke mai pūchh (or—Kharōṁ ke panāh)!

To ask after a person after his health and welfare *Asa ki ghairō āhiyat pūchhā*

Most probably he is the man. *Ho na-ho kuki ādmī hai*

All my animals have gone home one and only one a bay mare is left. *Mere sab pānwar kōye ho-gi le-de-ke¹ ek kumāit ghōṛī bach-gu.*

To seek distraction from grief I pride myself on this. *Gham ghalaṭ karnā*

He has one daughter left and he is being reared carefully. *Mujh ko is par mā hai*

I brought her up by frequent prayers. *Allāh āmin² ki ek laṭki us ko*

It is after half past four. *Alāh āmin² karke usko pālī*

How nice. *Chār baj-gu hai pūchh kī*

Good gracious no! *amāl hai*

This district is very lightly assessed. *ī jī wāh wā³*

It is scarcely exaggeration to say that he is a Hātim. *ī jī wāh*

THE. *Is pīla kī band o bas hahat ki wārm hai*

A nice sense of honour. Jealousy in a good sense also. *Agar mai us ko Hātim kaḷū to shāyad ki mudālagān ho*

Are you not ashamed to mix with bad women? *Ghairat f.*

Burī aurāt kī sath milne me gāṭral malī āṭī?

¹ Le-de-ke after adding and subtracting

² Amen.

³ Sometimes incorrectly for any time after four

Not the difference in meaning between these two. Vide also

L. 2 (4) lines 1 & 3.

Neither will there be nine maunds of oil nor will Radha dance (a reply to one who makes an impossible stipu- lation)	Na nān mān trī koṃā na Rādhā nācēgi (pr. verb)
Some one's house burns and another warms himself (an ill wind etc.)	His kō ghār jalē kō tēpe
If you have life you have the world (= health is wealth)	Jān hai to prakāś hai (pr. verb)
To get no benefit at all.	Na danyā mē nā dīn
He will certainly come.	Agayā par agayā
I thought you would not come but you did come	Ham to samajhā thē ki tū nā-āyē lekin āē par āē
To-day you are bullying me to-morrow perhaps you too may fall into the clutches of a tyrant.	Tūn ā; mujhe sadā kō kal tūn bā; kīn qālim kē pālē payogē
To be scattered also to be ruined undone	Tin terak, mān aṭhārak honā
Hang confound, this boil	I pharē kō burā kō
Lady you are not smiling, you are daxling me with lightening (of your teeth)	Hāhī kyā kō goyā biṣiṣā gīrāhī kō
The boil came to a head and burned and formed a wound —wound do I say—rather it was a charm	Phoyā pak kar phū; kar ek soḥ;—soḥ; kyā—ek ghār ban-goyā
He will come soon.	Wah āyā kō āyā (pl. āē kō āē)
What can one say of his learn- ing (i. e. it is vast) ?	Us kē ilm kō kyā kahnā (or pūchhānā) hai?

To conciliate a person to cause to agree or believe per- suade appease desire pray to God or to <i>Pirs</i>	<i>Manānā</i> tr
Enjoy yourselves.	<i>Tum āushā manā-to</i>
To celebrate (a marriage etc.)	<i>Rachānā</i>
This is many degrees better	<i>Yik ba-darja-kā¹ bikh-tar hai</i>

LESSON 63

Some Compound Verbs, etc. Prepositions Collocation.

(a)—The inflected past participle of transitive verbs prefixed to *dālā* *denā* and *lenā* has the signification of being on the point of doing a thing as —

<i>Baghiche kā nās kiyē-dālā hai</i>	He is on the point of quite destroying the garden.
<i>Mai nikākar diye-d tā hū</i>	I'm just going to pick it up and give it to you
<i>Mai kah-detā hū</i>	Now I'm going to tell you (in confidence)
<i>[Mai kah-detā hū</i>	I tell you out plainly]
<i>Baṛore-letā hū</i>	I'm just going to collect them
<i>Uṭhāre-letā hū</i>	I'm just going to pick it up or (I'll put up with suffer it)

(b)—(1) In L. 26 (a) (1) and L. 30 (b) it has stated that a present participle prefixed to *jānā* or *rahnā* indicates progression etc. The inflected Past Participle prefixed to *jānā* indicates (i) doing a thing continually (with breaks) or (ii)

¹ *Darja-kā* Pers. pl. of *darja* *Bikh-tar* Pers. comparative of *bikh*.

doing a thing continuously for a fixed period or (iii) continuing an interrupted action. Frequently but not always these compounds are interchangeable. Note however that *is hāae jā* is go on laughing but *is hāae jā* is properly go laughing or while laughing.

Examples —

<i>Is kiāb ko parhe-jāo</i> (or <i>parhe raho</i> ¹)	Continue to read the book now and then
<i>Is kiāb ko do ghante tak parhe jāo</i> (or <i>parhe-raho</i>) ²	Continue to read this book for two hours
<i>Tā parhe jā mai sochē ki koi chiz kar-rahā hē</i>	Go on with, continue your reading I'm trying to sleep.
<i>Tā hāae jā</i> ³	Go on laughing don't stop
<i>Jab us ke sāmnē jāe to hāae jā</i> ⁴	When you go to him, go with a laughing countenance
<i>Bom par bom girē</i> (or <i>girā</i>) <i>magar uskē soñē rahā</i>	Bomb after bomb fell but he went on sleeping

(2)—The Present Participle prefixed to *jānā* is used for an action running concurrently with another. It may be used for continuing an interrupted action, but does not give this meaning as clearly as the previous construction.

<i>Terā khāte-jāo</i> (or better <i>khāte-jāo</i>) <i>mai parh rahā hē</i> ⁵	You go on eating I am reading
<i>Mai parhāi jāē tere khāte-jāo</i> (or <i>khāte-raho</i>)	I will read while you go on with your eating

¹ *Parhe-jāo* could be used here.

² *Parhe-jāo* could not be substituted here.

³ *Hāae-jā* not idiomatic here.

Not *hāae-jā*.

⁵ *Parhāi jāē* not so idiomatic.

<i>Gāy mē yakhā se Dillī tak soṭe</i> <i>jā o (or soṭe chakē-jā o)</i>	Go to sleep in the carriage till you reach Delhi
<i>Parhīe jā o (or parhē jā o)</i>	Go on with your reading
<i>Tham jātē to hō magar : aṣṭam</i> <i>ko bhī parhīe jā o</i>	Well you are going but go after reading these verses
(१)— <i>Soṭe jā o</i> <i>Soṭe-rahō</i>	(Go on with your sleep re- sume your sleep (to one who has been awakened)
<i>Pakre pā rukh so so jānā thā</i>	He kept on falling asleep on his boat (or during his watch)
<i>So-jānā</i>	To fall asleep.
<i>So-rahnā</i>	To go to sleep deliberately

(c)—(1) Note the constructions with the following prepositions and vide also page 11 VII

<i>Be mere kākē hū.e.)</i>	Without my bidding
<i>Be mere kākē ke)</i>	
<i>Be kākē (ke)</i>	Without the boy
<i>Ba-ghair¹ khā.e hū.e</i>	Without eating
<i>Khā.e ba-ghair</i>	
<i>Ba-ghair khāne ke</i>	
<i>Bilā us kīye hū.e)</i>	Without making excuses
<i>Bilā us kīye ke)</i>	
<i>Bilā us</i>	Without excuse
<i>Us ba-ghair² }</i>	Without him.
<i>Ba-ghair us ke }</i>	
<i>Ba-ghair³ ijāzāt (ke).</i>	Without permission.

Or *ba-ghair khāne ke*. When *ba-ghair* is used with a verbal noun the *ke* is omitted.

Ba-ghair with both an abstract and concrete noun.

(*)—*Mujh pās* (vulg., *cide*

L. 20 (e) Rem II)

Mere pās

Pās mere

Pīh (ke) piche

Hājat (ke) mukāfīq

Pīd (ke) tale

Vādī (ke) pār

Shahr (ke) bahar

} Near me

Behind the back of

Suitable to the needs of

Underfoot

Across the river

Outside the town

Remark.—Note that the prepositions in (2) follow their noun in the examples given. If they precede their noun they govern the full genitive as *Bāhar shahr ke*

(3)—*Hā* is a preposition signifying at the abode of as *Mere hā* (=the French *chez moi*) at my house or I have *cide* L. 20 (e) (1) Rightly or wrongly *yāh* : frequently used for *hā*

(d)—(1) Note the collocation in the following —

(1) *Hā hā*

i bahut

there is a cave there

very
emph

-on of

active here gives great

(3)—Similarly in a relative sentence if the demonstrative clause is placed first, emphasis is laid on it as *Aur ush hikmat jis se mir-shikār ne bahar ko phila-iyā ush se bayān ki* and the device by which the fowler used the peregrine he explained to me. This is more emphatic than *aur ush se bayān kiyā ki ki hikmat se mir shikār ne bahar ko phila-iyā* "and he explained to me the device by which etc

(4)—*Āj ek kulang bī ghōl sar par hokar guzrā* to-day a flock of common crane passed overhead. This should be *aj kulang kī ek ghōl* — Such errors in collocation though common, should not be imitated.

(e)—The verbs *kārnā* to lose a game or battle *jītnā* to conquer and *janmā* to give birth to do not take *se* as *Ush yāh baykū jani* she gave birth to this boy. Vide also L. 44 (c) and "Hind St Blocks.

LESSON 64

(a) Further examples of idiomatic Repetition —

ٻوڙ ۽ ٻوڙ کا ٻوڙ Still hungry as before

مُرڙڪيوں کا مُرڙڪو A very fool a fool among fools.

وٿ ۽ ٻيٺوڙي ٻيٺ In their very midst

اُٿه اُٿه مٿي تجھے ٻي مارڻا هي ۱ Up with you I mean to kill you.

1 Note the absence of the dot over *n* to indicate *nasazār* or nasal *n* of Hindi. This nasal can only be so indicated when a final letter

(2)—*Mujh pās* (vulg., vide

L. 20 (c) Rom II)

Mere pās

Pās mere

Piśh (ke) picchhe

Hāyat (ke) mukābfāq

Pūd (ke) tale.

Vadī (ke) pār

Shahr (ke) bāhar

} Near me.

Behind the back of.

Suitable to the needs of

Underfoot

Across the river

Outside the town.

Remark.—Note that the prepositions in (2) follow their noun in the examples given. If they precede their noun they govern the full genitive, as *Bāhar shahr ke*

(3)—*Hā* is a preposition signifying at the abode of as *Mere hā* (= the French *chez moi*) at my house or I have
vide L. 20 (c) (1) Rightly or wrongly *pāś* is frequently used for *hā*

(4)—(1) Note the collocation in the following —

(i) *Wahā ek ghār hai bahut barā* "there is a cave there very large" the position of the adjective here gives great emphasis

(ii) *Wahā ek ghār barā hai* less emphatic

(iii) *Wahā h barā ghār hai* least emphatic i.e. not emphatic.

Remark.—*Khānā achchhā do* is more emphatic than *achchhā khānā do* *Khānā do achchhā* is colloquial only

(2)—(i) *Wah dāna hai jo kabhi dhokhā nahī bhātā* he is a wise man who is never deceived "

(ii) *Dāna wah hai jo kabhi dhokhā nahī bhātā* wise is he who is never deceived or he is wise etc. more emphatic.

(3)—Similarly in a relative sentence if the demonstrative clause is placed first, emphasis is laid on it as *Aur ushā hīkmat jī se mar chīdār se bahar ko phēle-lyā mujh se bayān kī* and the device by which the Fowler enared the peregrine he explained to me. This is more emphatic than *Aur mujh se bayān kiyā kī kī hīkmat se mar chīdār se bahar ko phēle-lyā* "and he explained to me the device by which etc

(4)—*Āj ek kulang kā gāz* is par hokar qaym "to-day a flock of common crane passed overhead. This should be *āj kulang kā ek gāz* — Such errors in collocation though common, should not be imitated.

(5)—The verbs *hārāī* to lose a game or battle *jīnāī* to conquer "and *janmā* to give birth to do not take *se* as *Usā gīh lāphā jīnāī* she gave birth to this boy. (See also I 44 (c) and Hind St. Blocks

LESSON 64

(a) Further examples of idiomatic Repetition —

بھولے کا بھولا still hungry as before

مردکوں کا مردکہ A very fool a fool among fools

وہ لے رہے ہیں In their very midst.

اُنہی اُنہی میں نے تمہیں بھیا مارنا میں I up with you I mean to kill you.

¹ Note the absence of the dot over *n* to indicate *Anusvara* or nasal *n* of Hindi. This nasal can only be so indicated when a final letter

- Some few may gain your fa-
 vour
 Some little steam keeps con-
 stantly rising
 He began to beg from shop
 to shop (from each shop)
 Rajas of various countries
 What are there three several
 kinds?
 May a mickle make a
 muckle
 He caught four fish, one of
 each colour
 They came out in two two
 by two
 He separated the sticks from
 one another
 Eight months were passed in
 hoping on
 Walking on and on, I reached
 home
 The place was quite close so
 they just went there on
 foot only

¹ Kripal S. and Lugal H. L.

² Note the absence of the dot over n to indicate *Annas* or *masa* n of Hindi. This nasal can only be so indicated when a final letter

LESSON 64

ہاتھوں ہاتھ In their very hands, or from
hand to hand

وہ سوت کے سوت رہ گئے They died, just as they were
in their sleep.

اس ملرا ملے کے بعد After these repeated blows
blows on blows

سُتھرے سُتھرے کتھے I arrived in nice clean clothes.

اتھ کی رات یہاں کاٹیں Let us stay here just the
night

کُچھ نہ کُچھ Something or other

کُچھ کا کُچھ Something quite different

کسلی ڈونگ ڈونگ ڈوب گئی The boat sank by degrees

پچھلے والے پورے پر سو جاتا تھا The watchman kept on fall-
ing asleep on his beat (or
during his watch)

(b) Miscellaneous idioms —

وہ بھرکھوں (یا بھوک سے) مر گئے They died of hunger, were
starved to death

بھگت گلا مرا جاتا ہے This dog is about to die

وہ آ رہا جاتا ہے He is just coming

جب کا تب At that very moment.

لاشوں کے لڑنے دیکھتے دیکھ کر میں تھا He was deep in the thought
of burying the corpse.

¹ Not "very clean clothes."

Note this idiomatic use of *fall* after a past participle

² A restful or ride L. 44 (d).

LESSON 65

EXAMINATION QUESTIONS.

The following grammatical questions are based on mistakes actually made by pupils. The letters and numbers that follow the questions indicate where the answers are to be found.

(a) Correct the following —

Fik kyā kitāb hai what book is this? L. 5 (b)

Maī ne bolā ki ekor na kartā hū "I said that I was not making a noise" L. 13 (c) (1) and L. 7 (c)

Barf pāhīb āya hai the Deputy Commissioner (or other senior official) has come L. 16 (d)

Laykī! mera bāt suno "boy listen to me" L. 13 (h)

Us ne kahne lage ki chhoro mat he said don't let it go L. 18 (a)

Darakhāt par kareer bahut kahte hai the crows are making a great noise in the trees. L. 11 (a)

Barf pāis thandī kartā hai "Ice cools water" L. 12 ()

Bakhterī dūdāh akhar masjūd hai there is plenty of milk and sugar" L. 20 (g)

Kann yik kutā hai what dog is this? L. 5 (b)

Wah darakhāt ko chāhā "he climbed the tree" L. 11 (d)

Kann woh log hai "who are those people?" L. 5 (b)

As gulī! ek rūpiya kharīd hai "here come one rupee take it." L. 9 (a)

Maī samjhā¹ ki ek fān-war dakhkar bhāgā hai "I thought

¹ In modern Urdu the *ne* is omitted with *samjhad* (but not of course with *samjhadā*).

that he was running away from some (wild) animal that he had seen. L. 12 (c)

Sipāhī ne kahā kī Jarnāl ṣāhib hāṣr nahī hai the sepoy said that the General sahib was not at home L. 9 (a) and L. 16 (d)

Kis do minit mē āo come in about two minutes time " L. 8 (b) (1)

Ek naukar ko sath le-āo bring a servant with you " L. 12 (c)

Us ne kis kutte ko bhēj-diye hai what dog has he sent ? " L. 12 (d)

Mujh par bukhār chāhā I've got fever " L. 11 (d)

Kis āte hai several (men) are coming " L. 9 (b) (1)

Us ne usko khā-chukā hai I have finished it eaten it up. " L. 15 (a)

In mē se kis bharōb hai some of these are bad L. 8 (b) (2)

Ghoṛe ne pakṛā nahī diye "the horse did not allow itself to be caught " L. 22 (a)

Usko bahut bari pāṭ hai "he is a big person of high position." L. 16 (d) (1) foot-note

Farman Aī bhēj-do "send Farman Aī." L. 12 (d) (2)

Is chandārā ! yā rāpiye qul yō me lāt-do "here chandārā go and divide this money amongst the coolies " L. 22 (c) (1)

Mai ne us kī sath diye "I accompanied him." L. 22 (a).

Ma ne i pās takh kōyī jāyā "I go and see him occasionally " L. 18 (c)

In kitābō ko tum ko parhānā chāhiye "you must read these books" L. 12 (f)

Mai ne dār se pāyē thā "I was not allowed to come" L. 18 (a).

Us ko ek pākīb ne mujh ko di "some sahib gave it to me" L. 12 (f) and L. 13 (a)

Wah kis mām-pākīb ne mujh diya "some English lady gave it to me" L. 12 (g)

Wah us ko andar dār diya "he let him enter" L. 18 (a)

Maĩ to jāne nahī saktā "well I can't go" L. 18 (f).

Ghaya ko pā, go to the horse " L. 20 (f)

Mai ne bahut hī dūnī se us ko nihāl-ckhorā "I expelled him with the utmost care" L. 23 (g)

Wah jāne chāhātā hai "he wishes to go" L. 20 (b)

Dār se masjid ke minār se dikhā, di "the minaret of the mosque was seen from a distance" L. 23 (a) and L. 13 (c) (4)

Ja) pākīb bayā ādil hai kabhi kabhi qaydīyō ko mār-baitātā hai "the (English) judge is very just sometimes he flogs prisoners. L. 16 (d) (1) foot-note and L. 23 (a) (1)

Maĩ se chāl-diya "I went right off" L. 22 (a)

Yeh kutā bahut kālā-ā hai "this dog is very black." L. 28 (d)

Yeh patlā kis se kutte hā hai "to which dog does this collar belong?" L. 28 (d)

Maĩ ne jhuk kar salām kar-mārā "I made a profound obeisance I bowed low" L. 23 (b)

Maĩ se us hē aīk ho-iyā "I accompanied him." L. 22 (a) foot-note

Mai roz roz is lo kar-rahā hū "I do this every day" L. 23 (d) (3)

Āj ham ne hamāre bān ko dekhā hai "I saw my father to-day" L. 27 (a)

Mai ne us ko khā-gayā "I ate it up" L. 22 (f) foot-note

Layk nahr mē kudi aur jān bājkar dūkar marī the girl jumped into the canal, and drowned herself L. 23 (c) (1).

Āp kyā karte ho "what is Your Honour saying?" L. 31 (a) (b)

Mai Khudā kō bayā māmūn hū thanks to God L. 32 (f)

Pūch ghayā manjūd hai there are five horses present" L. 32 (g) (1)

Mai wāhā jāne hū "I intend to go there" L. 32 (e)

Mai jān bājkar yahā so-jātā hū "I sleep here on purpose" L. 23 (d) (1)

Mere kam-bāht kō pūchāne-wālā koun hai who is there who cares what becomes of unfortunate me!" L. 28 (h)

Arī Farman Allī dekho patlū rasā toṭkar bach-gayā ho "O Farman Allī look! the pony has broken loose" L. 3^a (b) and L. 36 (i) and foot note

Humār kahā jāte ho "whither is Your Honour going?" L. 31 (a) (b)

Pūch rāe 'ghorē manjūd thā "there were five head of horse there" L. 32 (g) (1)

Jab woh ātā hai mujhē khabar do tell me when he arrives L. 35 (g)

¹ Rā. m. for *Ar rasā* راس "head." Rā. f. H. "rein."

Sā,as ae kah-do ki yahā āo order the ants to come here
 L. 36 (s) and foot-note
 Tumhārā bāp bulhār ki ba-daulat mar-payā your father
 died from fever L. 60 (d) (*) and foot note and Appendix
 B (b) (6)

Jāle waqt kar ek ko milkar rukhwar huā I said good by
 to every one and took my leave. L. 28 (i)
 Itihāsq merī gum huā kiāb mujh se rūste mil milī
 chanced to find my book on the road L. 28 (i)

(b)—Translate —

(1) He allowed him to enter (L. 18a). Years passed away
 (L. 33a) A diamond on his finger (L. 40d) Heaps of ru-
 pees (L. 33b) I was not allowed to enter (L. 18b) Thou
 sands of people (L. 33b) Fill the ditch with water (L. 40f)
 Mās mahā jāne ko hā (L. 54g) It is a long time since I saw
 you. L. 61 (a)

(c)—Grammatical questions —

How would you remove the ambiguity in *Ap kab lakhri/*
lā.oge? L. 30 (f)

In what circumstances can the subject of a passive verb
 be in the accusative? L. 47 (c)

What are the peculiarities about *Mujh se us pahār par*
chorhā nahī jāā? L. 47 (d) (1) and ()

Instead of the grammatical passive what are generally
 used? L. 47 (b)

Give examples of the meaningless appositive L. 48 (c)

What are Reiteratives? Give examples. L. 48 (d)

What is the signification of the negative *na* at the end of
 (a)

Give examples of intensive adjectives L. 48 (b) (2) and L. 5 (a)

What is the difference between *chāhī* and *kyāhī* in construction? L. 52 (a)

How is the agent of the passive expressed? L. 47 (a) (2) and (d) (1) (2)

What are the transitives of *rāhā* *phatā* and *phāṛnā*? L. 44 (c) (2) and pp. 162 and 164

Construct sentences illustrating how as soon as no matter how even though and rather than are expressed in Hindustani LL. 50 and 51 and L. 60 (g)

Give the transitives and causals of some *bhīgnā* *letnā* *dhūlā* *palnā* *lāṅ* *cinā* *bhūnā* *lenā* *denā* L. 44

How do you express "to sell to a person"? P. 162

How is per cent expressed? L. 45 (e) and Appendix A (g)

Give examples of verbs that are either transitive or intransitive. If in doubt as to whether a verb requires *ne* or not how would you get out of the difficulty? L. 44 (e) and L. 64 (e)

Can intransitives have a passive voice? I. 47 (d) and foot-note

What is the difference in construction with *jāh tak* when it means "until" and when it means "whilst"? I

Give examples of apposition with a noun of number measure etc. L. 61 (f)

Give sentences illustrating the construction with the verbs *kāṛnā* and *jīṭnā* L. 63 (c)

Give examples of participles used as noun L. 64 (f)

What is the meaning of *job jīkar* L. 57 (c)

What is the difference between *lalki* and *lekin* or *magar* etc ? L. 60 (c)

Illustrate by examples how the participles are constructed when repeated L. 48 (a) (5) and p. 77 foot-note (*) and Eo on p. 245 and in L. 49

Give an example of a nominative absolute before a relative pronoun. L. 61 (e)

Give an example of a transitive past participle used to express state L. 53 (d) (1) (2)

How is the antecedent to a relative clause made emphatic L. 63 (d) (2)

What are the plurals of *bā* "scent" *forā* "wife" *dūn* "smoke" *rājā* "raja" *pātā* "father" *mātā* "mother" *bārā/jā* "old woman" L. 59 (c) (7) and L. 53

How are the present and past participles constructed when they refer neither to the subject nor the object ?

Mention a few feminine prepositions. What is the construction with these ? L. 60 (d) (1) and (2)

What is the signification of an inflected past participle prefixed to *śāśā* *deśā* *leśā* and *jāśā* ? L. 63 (a) and (b)

Write a short note on the use of the infinitive and illustrate by examples L. 54 (a).

Parse the sentence *waṛṛā kullī jāśā kār* L. 54 (a)

What is the exception to the rule that the adjective agrees with its noun ? L. 54 (d).

Give examples of the various meanings of the verbal noun of agency L. 57 (b) and L. 54 (g)

When are *ya'* and *ya' tak* followed by a past tense L. 61 (b)

What is the nom. plural of *ya'rah* "place" L. 33 (k)

What are the construction used with the adverbial participle ? Illustrate by examples L. 59 (d)

Give an example of an adjective a substantive and a participle used for an adverb L. 61 (c) (1) and (3) and pp. 10 and 11 and L. 15 (d) (2)

When can the substantive verb in a sentence be omitted ? L. 18 (e)

Is *tak* always a post-position L. 61 (b)

What are the nom. and gen. plural of *ya'rah* "village" and of *ya'rah* "cow" and *ya'rah* or *ya'rah* "opinion" L. 59 (c) (12) and (10) and foot-note (2).

Give one or two examples of everyday euphemism in Hindustani. Appendix B (b) (1) and (c)

When does the Muslim day begin ? App. B (a)

Give one or two examples of Arabic broken plural used in colloquial.

Give examples of common colloquial words on the measures
 لُقْعَلْ مَقْعَلْ مَقْلْ

What are the measures of *مَقْلْ* and *مَقْلْ* and what do these words mean ?

APPENDIX A.

NUMERALS

CARDINAL NUMBERS.

(a)—

1 <i>ek</i>	19 <i>naīs</i>
2 <i>dō</i>	20 <i>bī</i>
3 <i>tin</i>	21 <i>ilī</i>
4 <i>chūr</i>	22 <i>batīs</i>
5 <i>pañc</i>	23 <i>te</i>
6 <i>chha</i> or <i>chhe</i>	24 <i>chambis</i>
7 <i>sāt</i>	25 <i>pañcī</i>
8 <i>āṣṭ</i>	26 <i>chhaḥbis</i>
9 <i>nav</i>	27 <i>sātī</i>
10 <i>da</i>	28 <i>atthī</i>
11 <i>gyārah</i>	29 <i>vanīs</i>
12 <i>bārah</i>	30 <i>lī</i>
13 <i>terah</i>	31 <i>ikī</i>
14 <i>chaurah</i>	32 <i>batīs</i>
15 <i>pañcrah</i>	33 <i>lī</i> or <i>līlī</i>
16 <i>solah</i>	34 <i>chālīs</i>
17 <i>satrah</i>	35 <i>palīs</i>
18 <i>atthārah</i>	36 <i>chhalīs</i>
	37 <i>sālīs</i>

APPENDIX A

38 aḥśis or arśis	64 chaṇṇaḥ or chaṇṇaḥ
39 uṇṇāḥ or uṇṇāḥ	65 paṇṇaḥ
40 chātis	66 chāṇṇaḥ
41 iṇṇāḥ	67 saṇṇaḥ
42 baṇṇāḥ	68 aṇṇaḥ or aṇṇaḥ
43 kaṇṇāḥ or kaṇṇāḥ	69 uṇṇaḥ
44 chaṇṇāḥ or chaṇṇāḥ	70 saṇṇaḥ
45 paṇṇāḥ	71 iṇṇaḥ
46 chāṇṇāḥ	72 baṇṇaḥ
47 saṇṇāḥ	73 tiṇṇaḥ
48 aṇṇāḥ or aṇṇāḥ	74 chaṇṇaḥ
49 uṇṇāḥ	75 paṇṇaḥ
50 paṇṇāḥ	76 chāṇṇaḥ
51 iṇṇāḥ	77 saṇṇaḥ
52 uṇṇāḥ	78 aṇṇaḥ
53 tiṇṇāḥ	79 uṇṇāḥ
54 chaṇṇāḥ	80 aṇṇāḥ
55 paṇṇāḥ	81 iṇṇāḥ
56 chāṇṇāḥ	82 biṇṇāḥ or biṇṇāḥ
57 saṇṇāḥ	83 tiṇṇāḥ
58 aṇṇāḥ or aṇṇāḥ	84 chaṇṇāḥ
59 uṇṇāḥ	85 paṇṇāḥ
60 aṇṇāḥ	86 chāṇṇāḥ
61 iṇṇāḥ	87 saṇṇāḥ
62 uṇṇāḥ	88 aṇṇāḥ
63 tiṇṇāḥ or tiṇṇāḥ	89 uṇṇāḥ

90 <i>naunee</i>	93 <i>paichānnee</i>
91 <i>idānnee</i> or <i>idānānnee</i>	94 <i>chākyānnee</i>
92 <i>bānnee</i> or <i>birānānnee</i>	97 <i>salānnee</i>
93 <i>lirānnee</i> or <i>lirānānnee</i>	98 <i>afānnee</i>
94 <i>chānānnee</i>	99 <i>ainānnee</i> or <i>ninānnee</i>

Sau or sai a hundred hazār a thousand sātā a hundred thousand laroy a hundred lakhs or ten millions

(6)—Above a hundred the numbers proceed regularly thus—*ek sau ek* 101 *do sau das* 210 *ek hazār āth sau* *aikāūs* or *afkārah sau* *aikāūs* 1848 *ek hazār do sau pāi* *sātā* or *barāh sau* *paunāh* 1*66

(7)—The ordinal numbers from the seventh upwards are regularly formed by adding the terminations *vē* nom sing *maso* *vē* nom pl *maso* for respect and oblique cases sing or *vē* fem sing or pl. The first four of the ordinals are *pālā* "first" *dwarā* second *terā* third and *chālā* fourth then *pāch vē* *vē* *vē* *vē* fifth "is quite regular but *chāpā* *chāpā* or *chāpāvē* sixth. After this they all follow the rule as *āthvē* "eighth," *dasvē* tenth and so on. Vide L. 53 (c) (*). The Persian ordinals are also used as *dasom* second *surum* third "et cetera

(d)—(1) The cardinals especially the tens, may be used as collectives as *chār bā* "four twenties." They may be used in the formative plural as *donō* "both" *tinō* "all three" *āthō āth* "the whole eight of them." Vide also L. 32 (h).

(2)—The following are used as collectives in the same sense as we say "a dozen" "a score" viz *gawā* "a four" *pāh* "a five" *loys* or *bān* "a score" *hāfīst* "an aggregate of thirty-two" *ālīsāt* "a forty" *sāikpā* "a hundred

(e)—The fractional numbers are —
pāṇ or *chaṇḥ* or *chaṇ*

<i>āṇ</i>	<i>ṛiṇ</i> or <i>ṛiṇṇ</i>	
<i>līlā</i>	$\frac{1}{2}$ <i>saṇṇ</i>	$\frac{1}{2}$
<i>āṇḥ</i>	$\frac{1}{4}$ <i>deṇḥ</i>	$\frac{1}{4}$
	$\frac{1}{4}$ <i>dḥā</i> or <i>aṇḥā</i>	$\frac{1}{4}$
		$\frac{2}{4}$

ṛiṇṇ prefixed to a number denotes one quarter minus as *ṛiṇṇ* do $1\frac{3}{4}$. *Saṇṇ* denotes a quarter added as *saṇṇ* do $2\frac{1}{4}$. *Sāṇḥ* denotes a half added as *sāṇḥ* in $3\frac{1}{2}$. *Deṇḥ* $1\frac{1}{4}$ and *dḥā* or *aṇḥā* $2\frac{1}{2}$ etc. denote multiplication as *deṇḥ-ṇ* 100 *aṇḥā* *kaṇṇ* 2,500 *deṇḥ ṛiṇṇ* "one rupee eight annas $1\frac{1}{2}$ rupees"

(f)—The Arabic fraction up to "a tenth" are used by the educated especially *āl* m. "a third" *ṛāḥ* m. "a fourth" *ḥāṇ* m. "a fifth" A half "is *ṇiṇ* m.

(g)—The Hindus were the inventors of the ten numerical figures of arithmetic. From India the invention found its way to the Arabs. The following are the three varieties of the ten ciphers —

European	1	2	3	4	5	6	7	8	9	10
Arabic	١	٢	٣	٤	٥	٦	٧	٨	٩	١٠
Hindu	१	२	३	४	५	६	७	८	९	१०

These ciphers are all read from left to right

(g)— "Percent" is expressed thus *Pāṇ ṛiṇṇ* *saṇṇ* (and *saṇṇ* *pāṇḥ* *pāṇḥ*), or *f* and (or *ṛiṇṇ*) *pāṇ* "five percent" also *L* to (e)

(h)—(i) Multiplicatives are (i) *Do-ṇṇ* (contract *du-ṇṇ* *duṇṇ* and *dḥāḥ*) m. and *do-ṇṇ* etc., fem. "two-fold" *ti-ṇṇ* m. *ti-ṇṇ* f. "three-fold" *chaṇṇ-ṇṇ* or *līl-ṇṇ* "four-fold" etc., etc. (ii) *Etālā* m. *saṇṇ* *etālā*

f "angle" *dohrā* m "double two-fold" etc etc
thre m "triple three-fold" etc etc

(2) The Persian multiplicatives are also used. These are formed by adding *ā* *gāna* and *chand* as *yak-ā* "angle" *du-ā* "double" *so-gāna* "single" *du-gāna* "double" *du-chand* "two-fold" *si-chand* "three-fold" etc etc

(i)—Numeral adverbs are *Yak-bār* or *yak-bāra* "once" *du-bār* or *du-bāra* (*دو بار*) "twice" etc Also *yak marbat* *ya dafa* or *yak martaba* "once" *du marbat* "twice" etc etc

(j)—The following are the days of the week —

Urdu	Hindi
<i>Itwār</i>	<i>Itwār</i>
<i>Īr</i> or <i>Kombār</i>	<i>Som-rār</i>
<i>Māgal</i>	<i>Māgal-rār</i>
<i>Budh</i>	<i>Budh-rār</i>
<i>Jum'a rāt</i>	<i>Brihaspat-rār</i>
<i>Jum'a</i>	<i>Shukr rār</i>
<i>Sanīchar</i> or <i>kafī</i>	<i>Shanīchar</i>

The Muslim year is lunar consisting of 12 lunar months or about 354 days therefore a given festival falls each year about 11 days earlier than in the previous year. The months consist of 30 and 29 days alternately but sometimes two consecutive months have both 30 or 29 days.

(k)—Names of the Arabic months. Days.

1	<i>Muharram</i>	30
2	<i>Rajab</i>	29
3	<i>Rabi ul Awwal</i>	30
4	<i>Rabi ul Thani</i>	29
5	<i>Jumād ul Awwal</i>	30

	Days
6 <i>Jamādāq a-ṣṣanī</i>	29
7 <i>Rajab</i>	30
8 <i>Sha'abān</i>	29
9 <i>Ramaṣān</i>	30
10 <i>Shawwāl</i>	29
11 <i>Zi q'ada</i>	30
12 <i>Zi ḥijjah</i>	29

For mercantile and agricultural purposes the Hindi or the English months are used.

The Hindu solar year consists of 12 solar months or 365 days. Six of the months may vary in length by a day.

Festivals are calculated by lunar months which are given the same names as the solar months. To recover the loss of 11 12 days in each year an intercalary month (*malawā*) is inserted after 2½ years.

(1)—The names of the Hindi months

<i>Baiwāḥ</i>	(April May)	31
<i>Jeth</i>	(May-June)	31 32
<i>Āṣāḥ</i>	(June-July)	32
<i>Sāra</i>	(July-August)	31 32
<i>Bhāḍā</i>	(August-September)	31-32
<i>Īṣā</i> or <i>Kuṣār</i>	(September-October)	30-31
<i>Kālik</i> or <i>kārtik</i>	(October-November)	30
<i>Aṣṭā</i>	(November-December)	29
<i>Pu</i>	(December-January)	29 30
<i>Māḡh</i>	(January-February)	29 30
<i>Phāgun</i>	(February-March)	30
<i>Chait</i>	(March-April)	30

APPENDIX B.

(a)---(1) Hindus consider that the day begins at sunrise Muslims, like Jews consider that the day begins at sunset

The world was dark before it was light they say "and so the night should precede the day In countries under Muslim rule the watch is set daily at sunset which is 12 o'clock Consequently an Englishman's Thursday night is a Muslim's Friday night a point to be remembered when taking evidence As Muslims in India use both the English and Muslim systems, misunderstandings even amongst Muslims themselves are not infrequent The night lasts till dawn 3 a.m. is *rā'ī* by five days.

(2) *Savikhar* is *shām* to *raat* Saturday evening (English computation) but *Savikhar* *hi rā'* is ambiguous and may signify either Friday or Saturday night.

(3) In Persian constructions the computation is Muslim only thus *Shab-i Shamba* Friday (not Saturday) night "

(b)---(1) Indians, partly from politeness partly from superstition, are fond of euphemisms. Thus, a sweeper is styled in address *Mikār*¹ and *Jam-dār* a barber a tailor and a cook *Khāṣa* or *Calliph* a bearer *Sardār* a water-carrier *Bhāṣā* and *Jam-dār* a muslim beggar *Shāh* *Sāhib* a Hindu beggar *Sā'* and *Dā'* a muslim lady a maid *Mahā* *Dā'* ink is *rukhsā'*

¹ *Mikār* is "greater" and also "prince."

A maid-servant that looks after tobacco, pills and dresses the hair

(2) To say close the shop would be inauspicious the shop might be closed for ever. Thus the verb in such cases is suspiciously *baṛhānā* to increase "as *Dādā baṛhānā* to wear" *khānā baṛhānā* to remove the table-cloth etc." The word *marā* is not used of respectable individuals except by the vulgar vide foot-note 1 page 263

(3) Before praising anything belonging to another person it is usual for Muslims to say *Chashm-e bad dū* far be the evil eye "or *Māshā Allāh* lit "a God will while Hindu say *Ishwar bari nazar se bachā* etc

(4) When introducing any unpleasant topic it is usual indicate that present company is excepted to say *Mar th happen to your enemies* "or *Mar thā be far from you* *Khūdā na khāṛiā* God forbid

(5) It is impolite to use such words as *andhā* blind *marā* "to die" to any respectable man's face even if he be a servant either with reference to himself or his relations say *khāṛ* or *mar* or *basir* or *mā-dand* for blind and *garānā* etc for "to die" before people's faces

(c)—Examples of the above are —

I hear you have been ill (lit) *Sunā hai ki āp ke dushman*
I heard your enemies were *bimār the*

May it fall to the lot of your *Vasīd-e dushmanān āp se*
enemies—I hope you won't *bimār na pētē*
get ill from this

to put out the lamp

rod-catcher

rod man.

Chirūṭh gul karnā (seldom
baṛhānā "to extinguish")

Mir-akhbār

Pasī (lit one that sees).

Blind man	<i>Hāḥ</i> (lit one that has committed the Quran to memory)
Sweeper	<i>Hakl hōr</i> (lit eater of what is lawful)
Pig.	<i>Ḥā-pāk jāncār</i> (to avoid saying <i>ar</i>)
The Quran	<i>Baḥi chiz</i> vulgar (too holy to be named)
Far be it from thee I am dying for love of thee	<i>Āp kī jān se dār mai āp par markā hū</i> (lover to mistress)
God is kind (i.e. and he will give you)—(polite refusal to a beggar)	<i>Allāh karīm hai</i> (Muslims)
Forgive me (polite refusal to a beggar—Hindu)	<i>Chhāmā karo</i> (Hindus)
Forgive me (polite refusal to a beggar—Muslim)	<i>Mā'āf karo</i> (Muslims)
There is nothing in the house (lit there is prosperity in the house a Muslim refusal to a beggar)	<i>Ḥar mā barakat hai</i> (to a beggar)
There is prosperity (=I have nothing in my pocket a Muslim refusal to a beggar)	<i>Barakat hai</i>
Friday and Thursday are days for <i>Pirs</i> to show miracles (cry of beggars on Thursdays and Fridays)	<i>Jum'a ! Jum'a-rūṭ pīrō kī kardmāṭ</i>

APPENDIX C

VOCABULARY OF ADDITIONAL USEFUL WORDS

1 Address dwelling place certainly proper order	<i>Ṭhikānā</i> m. <i>ṭhikāne lagānā</i> (to be successful to be finished) <i>ṭhikāne lagānā</i> (to kill woman)
2 Advertisement	<i>Ishikār</i> m. (k.)
3 Agree	<i>Hā mī hā mīkānā</i> (to agree sympathetically to say ditto to).
4 Albino vide Leprosy	<i>Gord charkū rang</i>
5 Amusing	<i>Vide</i> No 150
6 Annoyed	<i>Bigamā</i> (to be spoiled go bad also to get annoyed)
7 Anonymous	<i>Gum-nām</i> adj
8 Appreciated to be	<i>Dād pānā</i>
9 Authority	<i>Hukm ī bālā</i> (higher authority)
10 Authority certificate commission, etc.	<i>Samad l.</i>
11 Avoidance diet in sick room.	<i>Paras</i> m. (k) (of people or things)
12 Awkward	<i>Vide</i> Clumsy
13 Benefit advantage in interest on money vide Interest.	<i>Fā idā</i> (baḥshānā)

14. Bird-catcher
 15. Blind
 16. Blue
 17. Bond (promissory note)
 ride Deed
 18. Borrow
 19. Brisk trade is brisk
 20. Broker any go-between
 21. Cajoled to be
 22. Caricature
 23. Caste-fellowship
 relationship
 24. Change (money)
 25. Clumsy ill-shaped, awkward in appearance or actions (of things animals men)
 26. Complaint
 27. Confidant
- Chirī-mār* (Hindu)
Kānā (blind in one eye) *andhā*
 (in both) *ride pp 261 2*
Āmān adj (sky blue) *nīlā*
 (dark blue) *firroza* (turquoise blue) *kājarcārī* (colour of lapis lazuli)
Tama *ruk m*
Āryat kṇā (a thing) *gar-
 lenā* (money) *ride Lend*
Bāzār bayā garm ka
Dallāl m
Kīn ka lāṅ (or *dam*) *m ā
 pād*
Kīn kī bhāka wānī
Barūdār f
Parchān (in Panjab) *khanda
 m* (small change including
 pice) *rogi f. or rogiārī*
 (small silver bits)
Bladdā (*ride Rough*)
Tangī H shikāyat karnā (com-
 plain of hard times)
Pā-dā P *Ālādā H.* (rare)

28 Connive

Chakam padā k (overlook
in a good or bad sense)
Kāndā dūya mē gāimō
to dāl (f) detā hai Vade
Slack

29 Curse

La mē t (from God) bad
dē ā t (from man)

30 Cut.

Qalam k (cut off with one
blow also trim a tree &
hedge)

31 Cutting

Vide Seedling

32 Dare have the courage to

Himmat bādā or kama tr

33 Day

Shabāna ra (4 hours) do
shābāna ra (* days and 2
nights or 48 hours)

34. Deed

Iqrār nāma m. (any written
contract or agreement)

Deed.

Rāṭ nāma m. (deed of com-
promise)

35 Defective imperfect
hence unserviceable

Yāqū adj

36 Desist.

Bāz dād (from a thing
begun) bāz raknā (to
avoid doing a thing)

37 Detour

Pher m. or chakkar m.
(bāṭnā)

Vide Perplexed.

30 Dismiss.	<i>Ruḥḡat</i> f. (k.) (dismiss from service see a friend off to start) <i>ruḥḡat</i> (d) (to grant leave or permission to)
40 Dodge	<i>Hakmat</i> f.
41 Dress.	<i>Darbār lāpṛ</i> (full dress)
42. Education instruction	<i>Tarīm</i> f (d)
43 Enlistment.	<i>Bharṣ</i> (k) <i>bharṣ</i> k <i>chis</i> (stuffing filling up any thing to fill up space in packing)
44 Error	<i>Chak</i> f. or <i>bāḡl-chak</i> f
45 Err to	<i>Chākṛā</i> <i>chāl chākṛā</i> (to make a false move)
46 Esteemed held in esteem	<i>Izzat-sālā</i> adj (of persons)
47 Estimate measurement amount degree conjecture guess proportion	<i>Hadāz</i> m (k)
48 Exercise one's ingenuity	<i>ḡl dāṛḡān</i>
49 Extinguished to be	<i>Bājḡ jān</i> (but <i>bājḡnā</i> solve a riddle guess a person's meaning).
50 Faithless	<i>Be-ṛafā</i> (in affection)
Faithless	<i>ḡamak-karām</i> (in service)
51 Flood	<i>Tuḡḡānāi</i> f <i>sālāb</i> m.
52. Fog	<i>Kuhānā</i> m <i>kahr</i> m. <i>kahrā</i>

- 53 Fool to play *Vide No. 150*
- 54 Forget. *Bhāṣā (without me)*
- 55 Forgive pardon give *Baḥshāḥ*
- grant (to inferior)
- 56 Forgiveness pardon tip *Baḥshāḥ f.*
- in money
- 57 Fortune if fortune fa *Agar mere qismat laṛegā to—*
- ours me
- 58 Fun. *vide Mischievous*
- 59 Gentleman *Bhāṣā-māḥ m*
- 60 Graft. *Parwand, lit a joint ride*
Seedling (parwand is
small seed or sown to
parwand kōḥ to be mixed
to the ground)
- 61 Grate uselessly *vide Misf adv*
- wrongfully
- 62 Greeting. *Sāḥib or tāḥib (k) sāḥib-i*
miyās (k) humble greet
ing) barādgi (k) (properly
Hindus only)
- 63 Green. *Vide under Extinguished*
- 64 Hate. *Nafrat f (k).*
- 65 Heat. *Vide Twist.*
- 66 Hideous. *Parwand ad*
- 67 Holiday. *Tarṭī, f.*
- 68 Interest on money *bād, m. (but be-sūd = be*
staid)

Interest influence

Haska m (lit means interest influence) sa'g si'fush as (by recommendation br interest)

69 Interference

Dakhil m. dakhil-dakhil f.

70 Introduce me please

Aler toqrib¹ kuyge

71 Irrigate

Serab k (but asitab flood)

72 Jibbing adj

Aryal

73 Lazy

Sust ahd

74 Lasting enduring

I'ay-dar

75 Leave

De-yamā (leave an article personally at a house) chkor yamā (to leave and go) wak mar-paya aur do befe chkor gayā

6 Lend to

Qarḡ d. (with lend "to borrow")

7 Leper

Korā m

78 Leprosy

Korā m (black) charak (white)

79 Loaf

Ek rofi nahī se ka bhāsi (=half a loaf better than no bread)

80 Lose any game

Bāzi hārnā (to lose)

81 Lucky he has the Devil's own luck (spoken disparagingly)

Qurmat kā aund hai or dhanī hai

¹ Toqrib f. hi, to make near making near

- 82 Make *Do mil lā [fāpāla¹] ek koṣ koṭī*
hai chār paṭo lā [karaṇ¹]
ek ser koṭī hai
- 83 March off (a person, hold
 ing him by the neck) *(Hai ko) gardanīyē denā.*
- 84 Mason. *Rāj-mastri m*
- 85 Match to *Yih taparē aḥ saḥāḥ o farab*
hai (these pictures are op-
posite each other and
match) phoṛe kī gir/
peṭhāī par ektra hai aur
bāqī badan me us ko farab
nahī (the only white on the
horse is a star on the rest
of its body there is no
white)
- 86 Mischief *Sharūrat se (through mischief*
in fun).
- 87 Mist rises from the *Zamān se buḥār ūḥā hai*
 ground.
- 88 Move *Yide Err*
- 89 Mutiny perfidy etc. *Qhadr m. (k.)*
- 90 Narrow *Yide Wide.*
- 91 Native country-made. *Des adj*
- 92 Nature *Tālī at f*
- 93 Nervous, to be lose one's
 head to feel anxious
 be perplexed. *Qhadrūnā intr*

APPENDIX C

- 94 Nervousness anxiety *Ghadrūhat* f
perplexity upset
- 95 New unisex (of cloth or earthenware) also a new hand *Korū*
- 96 Obstinacy cussedness *Zidd* (k) *ziddī* adj
enmity antonym.
- 97 Obstinacy *Haī dharm* f *hai-dharam*
adj (not acknowledging
oneself to be in the wrong
=*murāh apn bāt kī pachh*
kartū hai)
98. Obstinate proud *Magrā* adj
99 Occasionally by accident *Bāṅkē-bhātke* adv
casually
- 100 Open uncover unlock *Kholnī* tr
reveal untie
- 101 Orders —*ke mū khat* (under the orders
of—)
- 102 Packet *Palandā* *pārral* m. *pākat*
m.
- 103 Path *Pag-ḍāndī* f (narrow foot
path a short cut : *chhotā*
rāstā)
104. Peel to (fruit etc) *Chāṅkū* *chāṅkū*
- 105 Premission, viz also Dis- *Iṣṭī* f. (d).
- 106 Perplexed uncertain *Shak-o-paraj* m *konā*
what to do *shak-o-paraj* m. (dilemma).

- 82 Make Do mil kâ [fāqila¹] ek kos hotā
kisi chār ya, o kâ [waṛa¹]
ek ser hotā hai
- 83 March off (a person hold- (Aise ko) gardamiyā denā.
ing him by the neck)
- 84 Mason Raj-mistri m.
- 85 Match to Ek tapasvī sab samūh o parvā
hai (these pictures are op-
posite each other and
match) ghora hī gir/
pahānī par sikra hai aur
bāg badan mē us kī fācūb
nahī (the only white on the
horse is a star on the rest
of its body there is no
white)
- 86 Mischievous Shāṛat se (through mischief
in fun)
- 87 Mist rises from the Zamīn se bukhār ūhā hai
ground.
- 88 Move. Vide Err
- 89 Mutiny perfidy etc. Ghadr m (k.)
- 90 Narrow Vide Wide.
- 91 Native country-made. Des adj
- 92 Nature Tabī at l.
- 93 Nervous, to be low one's Ghabrānā intr
head to feel anxious
be perplexed

- 94 Nervousness anxiety *Ghābrāhat* f.
perplexity upset
- 95 New unused (of cloth or *Korū*
earthenware) also a
new hand.
- 96 Obstinate enmity *ẖidd (k) ẖiddī* adj
enmity antonym.
- 97 Obstinacy
Haṭ dharmī f *haṭ-dharam*
adj (not acknowledged-
oneself to be in the wrong
= *maḥ apnī bāt kī pa*
karāī kārī)
- 98 Obstinate, proud. *Maḡrū* adj
- 99 Occasionally by accident *Bhāle-bhāṭke* adv
casually
- 100 Open uncover unlock *Kholnā* tr
reveal untie
- 101 Orders
—*ke mā takī* (under the order
of—).
- 102 Packet *Pakandā pāṇal* m. *pākāṭ*
m.
- 103 Path. *Paṅ-ḡandī* f. (narrow foot-
path a short cut i.e. *chāṭāṭ*
rāṭā)
- 104 Peel to (fruit etc.) *Chāṭkū* *chāṭnī*
- 105 Premission, ride also Dis- *Iṅṅat* f. (d)
miss
- 106 Perplexed, uncertain *Shāsh-o-panjī* m. *honā*
what to do *shāsh-o-panjī* m. (dilemma).

- | | |
|---|---|
| 107 Private | 1 idē Secret |
| 108 Planned to be | Tajmā-konā |
| 109 Possible if possible then— | Agar hain to— |
| 110 Precedent (in law) | Amr (in law) |
| 111 Prompt, to educate in strict. | Tarīm dand |
| 112 Railing | Jāptā m |
| 113 Razed | 1 idē Graft |
| 114 Regret | Ajās m., P pashmadā f
P pachāda H (in the
Punjab armān m.) |
| 115 Repeat to utter a thing over and over again | Rataī tr |
| 116 Right-hand | Sidhā-ādā |
| 117 Rude rough (of artificial things) | Angarā |
| 118 Save (money) | Pas-anaās, k (money) bacha
rukān (general of money
food. etc. etc) |
| 119 Scholarship stipend | Wazifa m. |
| 120 Screw twist grudge | Peck m. (peck-ār twisted
having a screw intricate
complicated with many
turns) |
| 121 Search. | Talāsh (k) |

Jāyō kã'—garmiyō kã'—
 bahārō' kã' mawam (the
 season of winter summer
 spring) *ghizān* P *pat*
phar H (autumn).

123 Secret.

124 Secret

Blad H m *rāz* P m.
Chor-darwāzā (secret door)
chor jalāz (private ship)

125 Seedling etc

Bijr adj *paikawāi* (graft
 ed) *qalmi* adj (from a
qalam or cutting)

126 Separated, to be

Bichkharā intr *bichkharū*
(kh.ā) adj

Shake more stir get
 accustomed to not to
 feel strange with to be
 tamed.

Hilā intr

128 Shake stir tame make *Hikānā* tr
 familiar

129 Shift to

Sarak-jānā intr

130 Shy to (of a horse) be
 scared blaze up (of
 fire) get angry

Bhakar jānā

131 Skill.

Mahārāi f

132 Skilled.

Mālir adj *ustād* sub. a
 past master

1 These three are used either in the singular or in the plural.

133. Skinfint *Makkhi-chūs* m (lit. one that would suck even a fly if it fell into his food)
134. Slack (met) loose *Ḍhīl* adj
135. Slack to be *Ḍhīl k* (to be slack in work)
 Ḍhīl d (to slacken and
 met to connive at for a time only)
136. Sloping (of land or ramps) also suba., f. complimentary money given on certain occasions salute. *Salāmi* adj and suba.
137. Smoke and vulg fog *Dhāḍ* m.
138. Son. *Beṭā* gen *ṣakīb-zāda* (polite and also for son of a gentleman).
139. Son *Suṣṭī*, H. (dutiful son) *kuṣṭī* (undutiful son)
140. Spare. *Fāḥṣ* adj
141. Spoil *Vide* Annoyed
142. State report remark view *Kaṣṭiyat* f. (*kaṣṭiyat*)
143. Steam *Bhāṭ* m.
144. Storm. *Āḍā* H f. (prop. blinding dust-storm) *ṭāḥ* (gen. *Nāḥ* *hī* *ṭāḥ* (Noah Flood)

- 145 Stuffing *Vide* Enlistment
- 146 Submit bring up (a case or a person) *Peśh k dar-peśh k* (to be in course of trial) *dar peśh has* (= is on the tapes)
- 147 Sait, to agree with (of climate food etc.) to prove auspicious *Rās āmā*
- 148 Summoning before court. *Talab (honā) f*
- 149 Tamed brought up (of children) *Pāla hu, ā p p* and adj
- 150 Traditionaly amusing fellow footer *Shaiḥ Chullī yih bar Shaiḥ Chullī has* (he is at amusing devil) *Shaiḥ Chullī-pan mat karo* (don't play the fool)
- 151 Training
- 152 Treat *Tarbiyat f (k)*
Mere sūth aḥḥāy se (or *mihar bāns se*) *peśh āyā* (he treated me courteously)
Tā, o denā
- 153 Twist the moustache give heat to (in cooking)
- 154 Twisted.
- 155 Undertake fulfil pledge to *I me herow*
Kus chiz ki hāmī ' bharnē

- | | | |
|------|---|---|
| 156. | Ungrateful. | <i>Nā shukrū</i> |
| 157 | Uppish, to be (with dis-
obedience) | <i>Ṣar mīṭhānā</i> or <i>mīṭhānā</i> |
| 158 | Useless (of things or
persons) | <i>Vikramāḍ</i> adj |
| 159 | Vulgar village-like | <i>(Ṣarārā</i> adj |
| 160 | Wheel | <i>Paḥyā</i> m <i>payyā</i> Panj |
| 161 | Wide | <i>Chayā</i> adj (<i>kam-chayā</i>
narrow) |
| 162 | Worldly man | <i>ḍag-i-dangīl</i> . |
| 163 | Wrongfully wrongful
uselessly <i>vide</i> Gratis | <i>Nā-ḥaqḡ</i> adv and adj |
-

APPENDIX D

NOTE ON Hamzah.

The first letter of the Arabic alphabet is really *hamzah* ("compression") and not *alif*.¹ It is an abbreviation of the guttural *h*. It may be compared to the *h* in the English *hour*. It is said to be the *spiritus lenis* of the Greeks or an aggravation of it. The Arabs claim that in endeavouring to pronounce a vowel without a consonant a slight effort is made by the throat and thus they indicate by the sign *h* called *hamzah*. It requires, in writing, a support. At the beginning of a word this support is always *alif* but in the middle of a word at the beginning of a syllable *ya* and *ya* may in certain cases support *h*. The pronunciation of a medial *hamzah* is frequently omitted in Urdu as is shown below. In English and in Hindi the sounds *ah* *ih* *uh* consist of two parts, but according to the Arabs of three. They consider that the first letter is the consonant *hamzah* (¹ or |) that this is next pointed with its short vowel and that third comes the consonant *b* thus *h*¹ *h* (or *h*) *h*¹. In practice the sign *h* and its short vowel are omitted.

Note that in Arabic *هـ* = *h* but that *هـ* = *ah* words which have not only a different sound but a different meaning.

¹ This letter is properly styled *alif* only when it is a letter of prolongation i.e. when it is equivalent to the long accent over *a*.

Notice the pronunciation and method of writing the following — ^{فردت} *far-dt* and ^{چراغت} *chard-t* bokness ^{نرَام} *no-dm* a twin. Similarly the Hindi word ^{सवार} *sar*

pitg has to be transliterated ^{سوار} *or* ^{سوار} without the *s* the word might be pronounced ^{سوار} *sarār* = "a mounted man."

In Arabic words *kasasāh* may occur at the end of a syllable as in ^{تأثير} *tā-ṭir* effect ^{مؤمن} *mā-mūn* believer but in Urdu this *kasasāh* is ignored both in writing and in pronunciation, and ^ت is changed into its letter of prolongation as ^{تایر} *tā-ṭir* ^{مؤمن} *mā-mūn*.

In the Persian word ^{جدائی} *jadā-i* the *i* is merely a hyphen. So too in the Arabic word ^{فائدة} *fā'idah* the Persians and Indians ignore the pronunciation of the *kasasāh* which consequently acts as a mere hyphen, *fā'ida*. In such cases *i* is when pronounced with *h* and preceded by a long vowel or by a *faiḥah* it is usually supported by a *y* without dots, as ^{گنجایش} *ganjāish* "capacity room" ^{کسی} *ka-si* "anyone" ^{کئی} *ka-i* "several."

In the Nāgari alphabet (Hindi) there is no hyphen but where one syllable ends in a vowel and the next begins with

¹ In ^{دوچکی} *du-chki* ^{اطباء} *at-pā*, army doctors, the final *kasasāh* of ^{اطباء} is ignored, as can be seen by the method of writing the ^{دوچکی} but in ^{دوچکی} the *kasasāh* is recognised.

² This may also be written and pronounced ^{گنجایش} *ganjāish*.

APPENDIX E

ARABIC FORMS AND MEASURES Etc

(a)—(1) Urdu abounds in Arabic words and consequently some knowledge of Arabic roots is necessary

Nearly every Arabic word can be traced to a triliteral root. Quadriliterals are rare

From the English word *love* we get *lov-er* *lov-ing* and *be-lov-ed*. An Arabic root is not only similarly expanded by prefixes and suffixes, but also by infixes and the seven servile letters used to expand an Arabic root are contained in the word *يَكْسُمُونَ* *yaksamun* "they fatten"

(2)—At first sight it appears that to find a root, all that is necessary is to strip a word of its servile letters. In many cases this would answer. Some roots however themselves consist of one or more letters that are found in this word *يَكْسُمُونَ* so if all such were elided, the whole word root and all, would in some cases disappear. It is therefore necessary to know in what order the servile and radical letters occur in all the different parts of speech. This is shown in grammars by models called *forms* and *measures*.¹

¹ *Form* properly means the model unpointed, as *فعل* while *measure* denotes the model fully pointed, as *فعل* or *فعل* or *فعل* etc. etc.

(3)—The noun that expresses the simple action gives the root but as this noun is variable in form the Arabs have found it a convenient fiction to treat all words as though derived from the 3rd pers. sing. masc. of the Past tense of the simple verb and it is under this head that all words must first be searched for in a dictionary. A difficulty occurs when the 2nd radical is a weak letter¹. The Arabs have adopted *فعل* "he did" as a typical root and have expanded it in every possible way to form models or "measures" of every possible part or form of speech. Not all the tenses of *فعل* are found in any single Greek verb, not all the forms and measures from *فعل* are formed from any single Arabic root.

(4)—The measure of the Passive Participle of the simple verb is *مفعول* obtained by prefixing to the root or form *فعل* a (servile) *م*, and inserting between the 2nd and 3rd radicals a long *u*. Of this measure are *معلوم* *maʿlūm* "known" *ممرور* *maʿrūr* "seen approved of" etc. *مقبول* *maqbūl* etc., etc. If each one of these words be placed over the

¹ For example when looking out in the dictionary the root *كَل* "he said" the 2nd radical *ل* must be looked for under *ك* and not under *ل* as the verbal noun is *كَلٌّ* therefore *كَل* must be looked for as though it were *كَلَّل*. A similar rule holds good for the other weak letters.

The measure of some Past tenses is *فعل* and *فعل* (i.e. not all Past tenses have the same short vowels.

model or measure *مفعول* it will be seen that it has certain letters (servile) in common with it (as and a) which occupy corresponding positions viz. 1st and 4th. In other words every Arabic word of five letters the 1st being as and the 4th a is a passive participle of the simple verb and is of the measure *مفعول*¹.

(3)—Conversely *قاتل* killer is an active participle or agent. What is its root and measure? It has only one servile letter the 2nd (*alif*). The form of the trilateral root is therefore *قتل* (= قتل) Expand *قتل* by the same servile and you get the form *قاتل*. Point this with the same short vowels and you get the measure *قَاتِل* which is the measure of the active participle of the simple verb (or Stem I). This is the principle to be adopted with all derivatives and all roots.

(4)—Euphonic difficulties, however will arise when a root contains any of the weak consonants or semi vowels ا و ي or when a dental and a palatal come together or when two identical or two similar letters come together without the intervention of a vowel.

The three weak consonants are homogeneous to or sisters of, the three short vowels but *subordinate* to them. The general principle is that when in a measure a weak consonant follows a short vowel to which it is not homogeneous, a conflict ensues, and the short vowel conquers i.e. it changes the weak consonant into its sister thus *موزع* *mūẓiʿ* becomes *موزع* *mūẓiʿ*. These permutations of weak consonants are a great difficulty

¹ So too is the modern Arabic *مكبلة* *makbala* "bunkered" from the English word bank.

If the soft dental د follow م ن or ل it changes into the hard palatal ط . Similar euphonic changes occur if و follow ا ب or ر .

(b)—From the simple verb there are XIV derived forms or Stems, sometimes called Conjugations. The participles and verbal nouns (styled also infinitives) of eight of these derived Stems are used in Urdu. Though the Stems (Past tenses) themselves are not used in Urdu, it will help the student to learn them and note their order —

- I Simple form قَتَلَ (or قَتَلَ or قَتَلَ) as قَتَلَ he killed, to kill كَسَرَ to break قَطَعَ to cut
 عَلَّمَ to know دَخَلَ to enter

FORMS (DERIVED) INCREASED BY ONE LETTER.

- II قَتَلَ Meaning Intensive. It also makes a neuter of I Stem transitive or if transitive causal. Examples قَتَلَ "to massacre" كَسَرَ to smash in bits قَطَعَ "to cut in pieces" عَلَّمَ "to teach" دَخَلَ "to cause to enter insert" [Prefixing ن makes this form reflexive]
- III قَاتِلٌ Meaning Attempting the act of the primary (I) implies reciprocity is always transitive

¹ In III a second party is possible; in VI (formed from III by prefixing و) a second party is necessary (unless the verb is reflexive).

Examples — قاتل to try to kill, to fight with"
 كاتِب "to correspond with" (كَلَب to write")
 [Prefixing a ك makes this form reflexive]

- IV أَقَمَل Meaning Causative Examples أدخل to
 cause to enter أَكَلَب to cause to write"
 أَجَلَس "to cause to sit" (جَلَس to sit")

FORMS INCREASED BY TWO LETTERS.

- V تَعَلَّل (=II + a prefixed ت) Meaning Reflexive
 or Consequence of II Examples تَكَبَّر "be
 thought himself great to be proud (كَبَّر to be
 come great") تَعَلَّمَ to be made to know to
 learn, to be taught. This form has often to be
 rendered in English by a passive.

- VI تَقَامَل (=III + a prefixed ت). Meaning Reflexive
 or Reciprocal of III Examples تَقَاتَل "to fight
 one another" تَكْتَلِب "to write to and receive
 letters from to correspond with"
 "God made himself exalted above all (=the
 Most High God)"

¹ In III a second party is possible; in VI (formed from III by pre-
 fixing ت) a second party is necessary (unless the verb is reflexive).

It has sometimes the idea of feigning as *مارس* to pretend to be sick, to malingering *ناصر* to pretend to be a *nasrāniyy* or *hazareno* (i.e. a Christian) "

VII *اِنْكَمَر* (= I + prefixed *in*). Meaning Venter or Passive of I. Examples *اِنْكَمَر* it was broken
اِنْشَف he showed himself openly he was revealed or discovered " (*كشَف* to expose reveal)

Remark—It should be noted that the prefix *in* is a servile addition. In words like *انصاف* and *انكار* (from *صاف* to halve " and *نَكَر* "not to know to deny") the *n* is a radical letter and is not part of a prefix

VIII *اِتَمَل* Meaning Reflexive of I (but occasionally its reciprocal or passive) Examples *اِتَجَمَع* to collect themselves assemble " (*جمع* "to collect")
اِتَمَلَّ "he engaged himself was busy in (a work)"
 (*اِتَمَلَّ* "to occupy give work")

IX. No derivatives in Urdu.

Originally a reflexive of I but now a neuter or

Ⅴ *استعمل* (= I + *ista* with the omission of the *a* of the 1st radical) Meaning Inquiry Desire Opinion or tendency with regard to the matter predicated by I Examples *استغفر* to ask pardon *عق* to pardon *استحسن* he thought it beautiful *حس* "to be beautiful")

Sometimes it is merely causal as *استحلف* to make to swear to administer an oath = *حلف* (from *حلف* to swear take an oath)

It is also a reflexive of IV (vide Verbal Nouns of this Stem) and the meaning is apparently neuter

(c) Table of Stems

Stem.	Participle Active.	Participle Passive.	Verbal Noun or Infinitive
I <i>فعل</i>	<i>فاعل</i>	<i>مفعول</i>	[Numerous measures]. <i>تَفْعِيلُ</i> <i>تَفْعُلَةٌ</i> <i>فَعْلٌ</i> <i>مُفَاعَلَةٌ</i>
II <i>فَعَّلَ</i>	<i>مَفْعَلٌ</i> (مفعول)	<i>مُفَعَّلٌ</i> (مفعول)	
III <i>فَاعَلَ</i>	<i>مُفَاعَلٌ</i>	<i>مُفَاعَلٌ</i>	

Stem.	Participle Active.	Participle Passive.	Verbal Noun or Infinitive.
IV قَمَلَ	مُقَمِّلٌ	مُعَمَّلٌ	اِقْتِمَلٌ
V قَمَلَ	مُقَمِّلٌ (مُقَمِّلٌ)	مُعَمَّلٌ (مُعَمَّلٌ)	اِقْتِمَلٌ
I قَمَلَ	مُقَمِّلٌ	مُعَمَّلٌ	اِقْتِمَلٌ
VII قَمَلَ	مُقَمِّلٌ	None	اِقْتِمَلٌ
VIII قَمَلَ	مُقَمِّلٌ	مُعَمَّلٌ	اِقْتِمَلٌ
IX —	—	—	—
X قَمَلَ	مُقَمِّلٌ	مُعَمَّلٌ	اِقْتِمَلٌ

Remark 1—It will be seen that the participles are formed prefixing *mu* to the Stems or Past tenses and that the 2nd radical is then pointed with *z* for the Active and *s* for the Passive.

Len Stem IV is intransitive (as قَمَلَ "to come towards") there is no Active Participle the Active form only is used. This is used in Urdu and Persian.

Form of the Passive Participle is not found in Stems with a 2nd radical. See footnote 4 below.

When VIII is intransitive the Active form only is used as "مُقَمِّلٌ" (not مُقَمِّلٌ).

Remark II — Verbal nouns generally take the regular feminine plural in *-ī*. Note the introduction of an *alif* before the last radical in all¹ except II V and VI

Remark III — If the second radical be *و* or *ی* it is in the measure *فَاعِلٌ* often changed to *kamrah* as *فَالِمٌ* or *لَیْمٌ* standing "from *لَم* (*لَمَّ*) *لَاقُ* or *لَاقُ* fit.

If the second and third radicals be identical they unite as *فَاعِلٌ* (in Urdu *فَاعِلٌ*) special " (from *فَاعِلٌ* to particularize)

If the third radical be *kamrah* (*ا*) or *و* or *ی* it is changed to *ی* as *قَارِی* " reader " from *قَرَأَ* empty " from *عَلَا* *مَرْمِی* v.l. noun " thrower " from *رَمَا* (*رَمَ*) *رَاسِی* (*رَاسَی*)

Remark IV — If the second radical be *و* it is elided in the measure *مَفْعُولٌ* but throws its *kasrah*, back on to the preceding silent letter as *مَقُولٌ* *maghūl* " said " from *قَالَ* (*قَالَ*)

If the second radical be *ی* a similar change takes place but the *kasrah* is changed to *kasrah* and consequently the servile *و* becomes *ی* as *مَبِیْعٌ* *mabīʿ* sold from *باعَ* (*باعَ*) to sell.

If the third radical be *و* it is elided, as *مَدْعُوٌّ* *madʿū* called invited, " from *دَعَا* (*دَعَا*) " to call etc "

¹ These include the three cases where the Past tense begins with *kamrah*.

(d) Verbal Nouns

(1)—The verbal nouns or so-called infinitives are abstract nouns¹ expressing the action or state of the Stem from which they are derived. Some have always a neuter sense as "existence" *وُجُودٌ* while others have both an active and passive sense as *مُسَاعَدَةٌ* helping another or being helped by another.

(2)—As already stated the infinitive or verbal noun of 1 Stem, the simple verb has varying measures though only a few are in common use. The simple verb may have more than one infinitive sometimes with a variety in meaning as *قَامِدٌ* "intending intention" and *سَمْعِدٌ* object (to intend to go forward) *قُرْبٌ* nearness and *عُرْفَةٌ* relationship (from *قَرِبَ* to be near to). The derived forms never are fixed on measures.

(3)—The following are some measures —

1. *قَتَلَ* *قَتْلٌ* among the common forms are *مَعْلٌ* killing *مَعْلٌ* seeking *مَعْلٌ* as *مَعْلٌ* seeking science *مَعْلٌ* or *مَعْلٌ* "accepting" *مَعْلٌ* as *مَعْلٌ* "acquiring."

¹ They consequently imply the same action state reciprocally etc. do their Stems. Subjective or objective in sense. *مَعْلٌ* For this termination — Taken chiefly from Platt.

Examples on the measures are **فردی** "being small" **صغر**
 (**فعل** =) **gukling** **aright** **رحمت** (**حب**) "plying"
تدیر (**قدرت**) "being able" **تدیر** (**رحلت**) travelling
دشمن "stealing" **سرق** (**سرق**) **مروغ** (**حرب**) **حرب**
سلام **being** **مراحم** **remembering** **گرم** **استقامت** (**تعلی**)
سجده **praying** **سجده** (**فعل** =) **استقامت** **standing** **استقامت**
صعوبه **writing** **کتاب** (**کتاب**) **سجده** **سجده**
 (**رحمت** =) (**مرحمت**) **مرحمت** **being difficult** (**صعوب**)
 "plying" **مملکت** (**مملکت**) **having dominion** There are
 the measures not indicated above

II **التعلیل** { — **تعلیم** **teaching** **طرح** **gladden**
تعلیل } **تذکر** **to think** **reminding** etc)
تذکر **to/rin(h)** **تذکر** **effecting**

The first measure is the commoner and is feminine in Urdu with the one exception of **تعلیل** **amulet**

The inflexions of the derived forms are also called **augmented inflexions**.

The final letter **ه** (not silent) is an Arabic pronounced **h** before a vowel and in Urdu and Persian is often changed to **z**, when not so changed it becomes **g** or silent **k**; thus the Arabic **تذکر** **azkhar** becomes in Urdu **تذکر** **azkhar** or **تذکر** **azkhar**.

If the *third* radical be *و* or *ي* it is changed into *karrak* as *إملاء* "granting pardon, from *مَلُو* "pardon" In Urdu the final *karrak* is usually ignored, cf. Appendix D p. 278

١ *تَفَكَّرَ* thinking *تَكَبَّرَ* making oneself great being proud " *تَصَوَّرَ* picturing to oneself conceiving *تَأَمَّلَ* reflecting *تَلَمَّزَ* lemmurring "

Remark—If the *third* radical be *و* or *ي* the *karrak* or third vowel is changed to *karrak* as *تَمَلَّى* "being comforted from *مَلَى* to console oneself

١١ *تَنَاسَلَ* resemblance proportion *تَنَازَلُ* approaching each other *تَنَزَّلُ* descent " *تَنَازَلُ* feigning sickness, malingering " In this form if reciprocity is possible it is clearly indicated and not merely implied as in III

I The Past tense is *فَعَّلَ*

II Stem *صَوَّرَ* to fashion shape Inf *تَصَوُّرٌ* "making a picture

The derivative root *صَارَ* he abounded divided demolished is really a different verb.

3 Stems II and IV *تَعَلَّمَ* و *تَعَلَّمَ* teaching and learning

4 *تَلَّ*

Remark.—If the third radical be ي or ي the same change is made as in V as يَدَوِي *toḍāwī* "treating oneself medically" from يَدِي to be ill

In Urdu and Persian, this final ي is frequently changed to ا as يَمَازِي (for Ar يَمَازِي *tamāzī*) يَمَازِي (for Ar يَمَازِي from مَسَى *masā* "to walk, travel")

VII. اُنْجَلُ—e.g. اُنْجَلُ "being decided" (from نَجَلَ "to cut off decide") اُنْجَلُ "being uncovered revealed" (كَسَفَ to unveil expose etc etc.) اُنْجَلُ "being demolished" اُنْجَلُ shunning, deflection."

Remark.—If the third radical be و or ي it is changed to ه as اِنْجَلُ *inḡal* "the being ended expiration. This *inḡal* is dropped in Urdu.

VIII. اِنْجَلُ—e.g. اِنْجَلُ "being collected" (جَمَعَ "to collect add") اِنْجَلُ *inḡal* "putting oneself in the way opposing" (مَرَسَ to come in the way of) اِنْجَلُ "being powerful" (قَوَّى "to be able

¹ Also اِنْجَلُ *inḡal* "to happen": اِنْجَلُ *inḡal* "to offer" اِنْجَلُ "to be broad"

have the power over ') احرار honouring

اتباع following allegiance (from تبع to follow")

Remark—Certain euphonic changes occur if the first radical be و د ز i.e. the radical و becomes ؤ and the radical

د or ز becomes ذ as اتفاق itti'afiq agreeing union, coincidence (from وفاق to find suitable etc") ادما iddi'a

claiming one's rights (from دما to call out prav etc") ازدحام "pressing crowding (from رحم to crowd")

If the first radical be س ن ط, the servile ؤ becomes ط as اصطلاح "technical term idiom, phrase" (from صلح to be good to be suitable etc") اضطراب being agitated (from ضرب to strike mix etc.") اطلاع "being informed (from طلع "to appear be disclosed)

IX. This measure does not occur in Urdu.

X. استنداد—استعداد getting oneself ready aptitude mental power etc" (from the theoretical root سَد to count account etc") استظار ask

1 This final ائ/ must be looked for under , in the dictionary The verbal nouns are دقوى دقوى etc etc

Its verbal noun of IV (استنداد) signifies "making ready

ing pardon" (مَكْرَ - to cover hide pardon)
 using use (عَمِلَ to work do act")
 tendering resignation from office" (from
 عَمَلٌ "to pardon")¹

Remark—The same changes take place as in IV q r

(c) Participles

(1)—The active and passive participles are also used as adjectives and substantives as عَالِمٌ knowing a learned man" لَاقٍ or لَاقِي "having capacity fit مَرْحُومٌ blessed late" (i.e. deceased of Muslims) مَذْمُومٌ mad" (is possessed by a Jinn) These are Active and Passive Participles of I Stem.

(*)—PARTICIPLES OF DERIVED FORM —

- II مَعْلَمٌ Act and مُعَلَّمٌ Pass a مُعَلِّمٌ mu'allim
 "teacher" مُعَلَّمٌ mu'allam "taught"
 III مُقَابِلٌ Act., and مُقَابَلٌ Pass as مُدَبِّرٌ "guardian"
 مُدَبَّرٌ "opposing confronting" مُبَارَكٌ mubārak
 "blessed auspicious"

- IV مُفْعِلُ Act and مُفْعِلُ Pass. as مُسْرِفُ squandering
extravagant " مُسَيِّرُ "benefactor" مُشْرِكُ
polytheist one who implies partnership to
God " مُشْتَبِهٌ made ambiguous ambiguous "
- V مُفْعِلُ Act and مُفْعِلُ Pass. as مُتَرَبِّعُ expect
ing " مُتَفَكِّرُ " thinking within oneself, anxious "
مُتَعَلِّمٌ mut'allim student taught " مُتَرَكِّبٌ ex
pected. "
- VI مُفْعِلُ Act and مُفْعِلُ Pass. as مُتَعَلِّقُ follow
ing successive " مُتَعَارِفٌ mutually acquaint
ed " مُتَرَدِّدٌ " following each other successive,
synonymous. "
- VII مُفْعِلُ as مُكَشِّفٌ mukashshif/ revealed. "
- VIII مُفْعِلُ Act and مُفْعِلُ Pass. as مُعَلِّدُ one who
rests or leans upon believing in " مُعْتَكِلٌ " leaned
upon, trusted " مُنْتَظَرٌ " watching for expect

١ لَمَّا يَ to become mutually acquainted with " تَرَبُّعٌ to ride
an animal one behind another; to be synonymous Vide p. 287 foot
notes 1 2 and 4.

Vide p. 287 footnotes 2 and 4

١ مُنْتَظَرٌ is neuter

tant " مُشْكِرٌ a partner مُشْكِرٌ shared
held in common مُمْتَصِرٌ abridged an ab-
stract."

IX. Not used in Urdu

X. مُسْتَفْرَجُ Act and مُسْتَفْلٍ Pass as مُسْتَفْرَجُ ex-
tracting drawing out مُسْتَفْلٍ coming to-
wards the future مُسْتَفْرَجُ extracted
مُسْتَفْعِي "brought into use used مُسْتَفْعِي
thought to be good commendable virtuous

(f) Quadrilaterals

Quadrilateral verbs also occur in Arabic they have a ground form and three derived forms. A few derivatives only are found in Urdu from Stems I and II

I. Q—مَلَّ— This is transitive and intransitive. Ex-
amples ذَلَّ "to cause to swing to and fro to
be wavering رَزَّ "to shake" "to trans-
late" تَرَجَّم "to trans-
late" Participles مُتَمَلِّلٌ Examples مُتَمَلِّلٌ uncer-
tain wavering" مُتَزَلِّلٌ (not used in Urdu)
مُتَرَجِّمٌ "interpreter"

Metathesis the Act. Part. not used in Urdu.

Passive Participle مُعَلَّلٌ Examples مُدْبَذٌ "dangled
suspended also hesitation doubt مُترجمٌ in
interpreted translated

Infinitive مُعَلِّلٌ Examples مُدْبَذٌ (not used in Urdu)
زَلَزِلٌ earthquake تَرْجِمَةٌ interpreting transla-
tion

II Q — مُعَلِّلٌ Examples مُدْبِذٌ to hesitate (- دَبْذٌ)
مُرْتَلٌ to be shaken (by an earthquake)

Active Participle مُعَلِّلٌ Example مُدْبِذٌ shaking
quaking agitated (perhaps not used in
Urdu)

Passive Participle مُعَلَّلٌ Example مُدْبِذٌ shaken
by an earthquake

Infinitive مُعَلِّلٌ Examples مُدْبِذٌ "vacillation" مُرْتَلٌ
being shaken an earthquake "

(g) Relative Adjective

(1) The Arabic relative adjective is formed by adding to substantives, adjectives, pronouns and particles the suffix
ي (which in Urdu and Persian becomes ي) and re-
jecting the final ا of the feminine as مُلِمٌ "science learn

¹ Note that the doubled y is retained in Urdu in the Abstract Noun.

Ing. etc علمي *ilmīyy* (in Urdu and Persian *ilmi*)
 "scientific" علمی (shamsīyyah *shamsi*)

man حقيقي actual true from Ar حقیقہ (in Urdu)
 حقیقی *ḥaqīqīyy* (ḥaqīq) natural from طبعیہ (Urdu)
 طبعی *ṭabīʿīyy* (ṭabīʿ) from مکہ *makka*

(2) Final ی and ا are changed to و before the suffix as
 اقامت *aqāmīyy* from اقامہ *aqām* staff
 معنی or معنی meaning معنوی *maʿnawīyy* from
 معنی *maʿnī* Delhi دہلی *dehliyy* from دہلی *dehli*

If the final ۑ be the fifth letter it is dropped as
 from منتخب *mutaṭṭabbiḥ* "Mustafa (chosen)"

(3) If the noun be of the measure فعل the following vowel
 change takes place ملک *malik* king ملک *malakīyy* (in
 Urdu *malakī*)

(4) Another form of the suffix is ۡ principally used in
 technical terms, as حسی *ḥisīyy* (in Urdu *ḥisī*) corporeal
 روح *rūḥ* "spiritual"

(5) The Abstract Noun and Collective Plural
 In abstract noun is formed by adding ۡ (in Urdu
 the relative adjectives as اسلمیہ *islāmīyyah* (in Urdu *islāmīyah*)
 that the doubled y is retained in Urdu in the Abstract Noun.

humanity" کیهنہ (in Urdu کیهن) quality from the Arabic كيف how?

(2) In theological terms روت is found as ملکوت the world of angels " روت omnipotence " روت divinity

(3) From some relative adjectives a collective plural is formed by adding ے (in Urdu and Persian) as دهرے materialist, atheist etc دهرے (in Urdu and Persian

دھریہ dahrīyya) " the sect of materialists or those that maintain the eternity of matter صوفیہ (in Urdu and Persian sufīyya) " the sect of Sūfis.

(i) The Nouns of Time and Place

The measures are مَحل or مَحل and مَحلہ or مَحلہ. Examples مکتب school is a place where writing is taught (from کتب to write) مخرج place of egress etc (خرج " to go or come out, depart emerge) مدخل " place of ingress (دخل to enter) مجلس the place or time where people sit an assembly " (from جلس " to sit) مسجد " a

کُف in the dictionary must be looked for as though derived from کُف " to cut " the verbal noun being کُف

The second vowel is not constant, thus مقبرہ or مقبرہ or مقبرہ "grave-yard (from قبر to bury).

(1) Verbal Adjectives

(1) Simple Adjectives denoting an inherent quality are derived from the simple triliteral but are irregular in measure

Remark—The following words are found in Urd معر difficult "مفر" zero (in Ar also empty) صلب hard; the lotos offspring (in Urd the adj. not used) حسن good beautiful; خشن rough; جهان towards; شجاع brave; مشت thirsty; مجرد naked."

Verbal nouns on these measures also occur

(2) The Participles are also used as adjectives and substantives

(3) Intensive Adjectives or Intensive Agents are on the measures —

Examples رحیم very compassionate (of God)
علم very learned, omniscient (of God or man
 but مالم of man only)

Remark—This measure is not always intensive as مرس sick ملیل sibling " حکیم a sage philosopher physician (of Greek system of medicine) ملیل slain = مقتل
 Pass. Part. دیت "witness" = Act Part

Examples صبر very patient فکر very for
 giving" (of God) اکول "a great eater a glut
 ton (= اکل) جهل an utter ignoramus.

The measures are of course معل معل etc. etc. The beginner need not study the measures of the simple adjectives.

فَعْلٌ—Examples كَذَّابٌ a great & habitual liar (not used in Urdu) ظَالِمٌ = ظالمٌ very unjust or tyrannical

This measure is an intensive of فاعل and so professions are commonly on this measure as حَافِلٌ harter et c.
 دَكَّانٌ a great mimic an act or professional story teller صَرَّافٌ a money-changer banker *shroff* وَتَلٌ a green-grocer (but in Urdu used for *barayid*)

Greater intensiveness is given to a few adjectives by adding فَعْلٌ to imply unity as عَلَّامٌ a very learned man.

(4) Adjectives of Colour or Defect are —

فَعْلٌ masculine, Examples أَحْمَرٌ red (fem. أَحْمَرَةٌ) زَهْرَاقٌ yellow (fem. زَهْرَاقَةٌ) لَمْعٌ lame (fem. لَمْعَةٌ) أَعْمَى blind (fem. أَعْمَى) صَمٌّ deaf (fem. صَمٌّ)

Remark—This form undergoes no permutation of weak letters أَبْيَضٌ "white" (not أَبْيَسٌ).

¹ This intensive is rarely found in Urdu.

² In Arabic فَعْلٌ

In Arabic فَعْلٌ

³ In Urdu فَعْلٌ

(5) The Elative or Noun of Superiority (= comparative and superlative) from the simple trilateral has for the masculine the same measure as the Adjective of Colour or Defect

^ماَمَلْ masc. } Examples ^{حسب} more or most beauti
^مفَعْلَى fem. } ful better " ^{حسب} beautiful = ^{فصل} ^{حسب}

more or most excellent (فصل excellent dis-
 tinguished") ^{اکبر} greater greatest (تکبر
 great")

Perhaps the only feminine of the elative found in Urdu are ^{کبری} (fem of ^{اکبر}) and ^{اولی} (fem of ^{اول})

(m) Gender

(1) There are two genders, masculine and feminine. The place of the neuter is generally supplied by the feminine

The ordinary method of forming a masculine from a feminine is by supplying a ^ا (plural ^ا) Examples ^{ملک} king " ^{ملکه} " queen ^{والد} father (from ^{ولد} to give birth") ^{والده} "mother" ^{قادر} "powerful" fem ^{عظیم} ^{قادره}

¹ The feminine is used as a superlative only

^{اولی} not to be confused with ^{اولی} worthless from
^{ولی} or ^{ولی}

² ^{ملکات} the regular feminine plural of ^{ملک} is not used in Urdu.

(3) The regular Masculine Plural is formed by adding to the singular *-ā* for the nominative and *-ān* for the oblique case

Remark —In Urdu the oblique case only is used with the final vowel discarded as *حاضروں* *ha-ẓirān* those present
نظرین *na-ẓirān* beholders *آئندہ* *ā-īndān* those that
 come after posterity *متاخرین* *ma-ta-kh-rīn* (pl of the act.
 part. of IV Stem *تأخر*) the moderns

(4)—The regular Feminine Plural with the final vowel end
 ings etc., dropped (*-āt*) is also used in Urdu. It may be
 added (i) to verbal nouns of any measure (in Urdu of both
 genders) as *تسلیماتِ کمال* *kumālāt* perfectness (ing *کمال* *kamāl*)
تسلیمات (*ing.* *تسليم* in Urdu fem.) salutations *اخراجات*
ih-rājāt (sing *إخراج* in Urdu masc) disbursements, expen-
 ses *اصطلاحات* (sing *إصطلاح* in Urdu fem) idioms tech-
 nical terms (ii) to participles used as substantives as
مخلوقات *kā-rāt* "entities creatures, the universe"
مخلوقات created things creation *موجودات* *ma-jūdāt*
 existing things etc

Remark I —In imitation of the Arabic this feminine ter-
 mination is in Urdu occasionally added to Persian and even
 Hindi words as *خانہات* *khānāt* "houses" *چٹھیا* *chithī*
gāt (vulgar) letters. Such plurals, however should be
 avoided.

Remark II—The gender of this regular feminine plural is in Urdu, generally that of its Urdu gender in the singular as *حركات* m. pl. animals brutes *حالات* m pl. fan-
cies” *امکانات* (noun of place) m pl. places *حرکات* f
pl., “movements etc (pl of *حرکت* Ar m Urdu *حرکت* f)
Vide also (o) (2)

Some of these plurals may be used as singulars in Urdu as *ایک واردات ہوئی ہے* a criminal occurrence has occurred
تحقیقات ہو رہی ہے an investigation is going on. Some
times even the Hindustani plural is added as *مغایں* *مغایں*
pl. of *مغ* the reg Ar pl of *مغ* (Urdu *مغ*) attributes
qualities Vide also (o) (2)

(o) Broken Inner or Irregular Plurals

(1)—These are so irregular and various that no rules greatly
assist the memory. Though irregular some measures are
commoner than others. The broken plurals are formed by
a change of vowels within the word and in some cases with
an ending as well. Some nouns have more than one broken
plural and occasionally a regular masculine or feminine
plural as well. When a noun has more than one meaning
in the singular it usually has a different form of plural
for each, as *بیت* *bayt* house a couplet” pl. *بیت* *bayt*
houses, and *ابیات* *abyāt* couplets.”

(2)—The broken plurals are really collective nouns or
singular nouns with a collective signification. The regular

! The regular feminine plural is frequently added to nouns with a
broader sense.

feminine plural in *-āt* is sometimes added as *جواهر* *jawāhar* "jewel" br pl. *جواهر* *jawāhir* "jewels, jewellery" double pl. *جواهرات* "varied kinds of jewels."

Broken plurals of broken plurals occur in Arabic as *رُكْن* *rukna* "pillar" br pl. *رُكْن* *rukna* pl. of pl. *رُكْن* *rukna* but these are practically not used in Urdu.

Remark.—Broken plurals used in Urdu are not necessarily of the same gender as their singular [vide (a) (4) *Remark II*] as *طرف* f. "direction" br pl. *طرف* m. *وقت* m. "time" (from *وقت* to appoint a time") br pl. *توقات* f. As in the case of the regular feminine plural [see (a) (4) *Remark II*] a few broken plurals in Urdu are sometimes singular and sometimes singular or plural as *افواه* "mouths" in Urdu fem sing "rumour" (from sing. *فم* and *فم* "mouth") *احوال* (br pl. of *حال*) m. sing *اسباب* (br pl. of *سبب*) in the sense of "implements goods," m. sing but in the sense of "causes" m. pl. *اطلاق* (br pl. of *تلف*) gen. mass. pl. but also used as a sing. So too the Hindustani plural is sometimes added,

¹ Even foreign words introduced into Arabic are given broken plurals as *كائنات* *ka'ināt* "falcones" from Pers. *ساقین* *sāqīn* "papers" from Pers. *کاغذ* *kāghaz* *وکیلان* *wakīlān* "from Eng. *visk* "visk" *دکتران* *dokṭarān* "doctors," from Eng. *دکٹر* *ḍakṭar*.

as كُتُبٌ *kutūb* from those in authority (*kutūb* br pl. of *kātib*) أُمَرَاءُ to the nobles (*amara* pl. of *amar*)

Lucknow differs from Delhi in the number of some broken plurals

(3)—Broken plurals are formed by adding letters rejecting letters or changing the vowels only¹. Measures of those broken plurals that occur in Urdu are —

(i) أَمْرٌ —The sing. is a trilateral of *am* measure as

أَجْسَامٌ "bodies" (*jam* *ug*) أَمْرٌ orders

(*kutūb*) أَشْيَاءٌ things (rt سَاءَ Pret.)

أَخْبَارٌ information, news (*khābar*) آرٌ "opin-

ions" (sing. رَأْيٌ)

If the 2nd radical be *و* or *ي* it is retained in the plural as أَحْوَالٌ state circumstances pl. of حَالٌ (rt حَوَّلَ Past tense حَوَّلَ Intr. - to change) أَعْيُنٌ "eye" (br pl. أَعْيُنٌ) as fem. pl. = "eyes" but as m. pl. = "grandees."

A few words of the measure فَاعِلٌ and فَعُولٌ also take this plural, as أَصْحَابٌ "companions" pl. of صَاحِبٌ (also شُهَدَاءٌ "witnesses" (*shāhid*) أَشْرَافٌ "nobles" (pl. of *sharīf*)

¹ As أَمْوَالٌ "property" pl. of مَالٌ كُتُبٌ "book," pl. of كِتَابٌ أَسَدٌ "lion," pl. of أَسَدٌ (pl. not used in Urdu).

- (ii) ^{فعل} ^{فعل} —The sing is usually of the measure ^{فعل} ^{فعل} ^{فعل} or ^{فعل} ^{فعل} ^{فعل} matter affairs
 (amr) ^{فعل} ^{فعل} the sentences (sh) ^{فعل} ^{فعل} towers
 eastern signs of the zodiac (harj) ^{فعل} ^{فعل}
 " kings (malik) ^{فعل} ^{فعل} (ab-o ad and¹) lions
 (asad)

A few words of the mea are ^{فعل} ^{فعل} may take the form a
^{فعل} witnesses ^{فعل} ^{فعل} (sing shāhid)

- (iii) ^{فعل} —The sing is usually the verbal adjective ^{فعل}
 if applicable to rational beings if without a pos-
 sive signification and if not derived from verbs
 with the 2d and 3d radicals identical² as ^{فعل} ^{فعل}
 (faqir) the poor ^{فعل} ^{فعل} chiefs nobles (amir³)
^{فعل} the poor (gharib) ^{فعل} ^{فعل} sages, philoso-
 phers⁴ (hakim) ^{فعل} ^{فعل} the noble (arist⁵) ^{فعل} ^{فعل}
 chiefs (sing ^{فعل} ^{فعل}) ^{فعل} ^{فعل} masters (baḥsh)

¹ The plurals ^{فعل} ^{فعل} and ^{فعل} ^{فعل} are not used in Urdu.

² As ^{فعل} ^{فعل} slain.

³ As ^{فعل} to extend prolong

⁴ In Hindustani amir often means rich.

⁵ This title was given to a body of special Indian troops who eventu-
 ally degenerated into a lazy rabble and hence the term became con-
 temptuous when applied to soldiery

- (vi) ^{فَعْلٌ} فَعْلٌ—The singular is a verbal adjective of the measure ^{فَعْلٌ} فَعْلٌ not derived from verbs whose 3rd radical is و or ي as ^{حَكَمٌ} حَكَمٌ governors rulers, judges (kākim) ^{حَمَلٌ} حَمَلٌ (also ^{حَمْلٌ} حَمْلٌ) the ignorant (ḡākil) ^{عَشَّاقٌ} عَشَّاقٌ "lovers" (ʿāshiq) ^{كَافِرٌ} كَافِرٌ "infidels" (kāfir) ^{نَوَّابٌ} نَوَّابٌ "deputies" (nawāb)
- (vii) ^{أَمَلٌ} أَمَلٌ—The singular is chiefly a quadriliteral whose antepenultimate letter is a quiescent long vowel as ^{أَزَمَةٌ} أَزَمَةٌ (in Urdu azama) "times" (zamā) ^{أَمْثَلٌ} أَمْثَلٌ "examples" (amāl) ^{أَحَبٌ} أَحَبٌ (also ^{أَحْبٌ} أَحْبٌ and ^{أَحْبَابٌ} أَحْبَابٌ "friend" (akhab) ^{أَدَلٌ} أَدَلٌ proofs (adāl) ^{أَلْسِنَةٌ} أَلْسِنَةٌ "medicines" (sing. ^{أَلْسَنَةٌ} أَلْسَنَةٌ) tongues languages" (alsān) ^{أَلَمَةٌ} أَلَمَةٌ or ^{أَلَمَةٌ} أَلَمَةٌ Imāms exemplars."
- (viii) ^{عَمَلٌ} عَمَلٌ—The singular is a ~~triliteral~~ quadriliteral (final & not counted) whose third letter is a servile long vowel (quiescent) whether the singular end in the feminine & or not, as ^{عَزَلَةٌ} عَزَلَةٌ islands

: But ^{عَمَلٌ} عَمَلٌ (مال) lateral mean governor in Urdu val early nawāb.

* The plural ^{أَمْثَلٌ} أَمْثَلٌ (No. iv) is commoner for the verbal adjectival ^{فَعْلٌ} فَعْلٌ

رسائل pamphlets " (مجلدات " volumes " (sing
(مجلدات) (not used in Urdu) " noble (sing
شمال fem adj) رسائل pl of *shamāl* "north wind"
and of *shimāl* "left hand" حقائق truths
(sing حقیقت in Urdu) مرکب and مجانب
"rarities" (sing مجانب and مرکب)

This measure is the plural of a few other cases, as
خصائل "qualities habits" (sing خصاء) ضمائر "personal pronouns
consciences" (ضمائر) حاجات "needs" (حاجة)

(ix) قول—The singular is a substantive or adjective
of the measure ماعل (or rarely ماعل) and ماعل as
قوالب "moulds" (sing قالب or قالب) خواتم "seal
rings" (خاتم or خاتم) تابع "followers" (اتباع
"sides" (جانب) "sea shores" (سواحل)
"witnesses" (شاهد) (for
distinguished people the upper classes
نادر "rarities" (sing نادر) (حائز)
"advantages" (فوائد) "rules" (قواعد).

(x) قائل—The singular is either (i) a quadriliteral sub-
stantive or adjective (i not counted) the letters
of which are all radical or (ii) a quadriliteral (i

¹ Practically the plurals of *ayā* and *shayā*.

- (vi) مُفَعَّلٌ—The singular is a verbal adjective of the masculine not derived from verbs whose 3rd radical is و or ي as حُكَمٌ "governors rulers, judges" (ḥakīm) جُهَلٌ (also جَهْلٌ) "the ignorant" (jāhīl) مُشَاقُّ "lovers" (ḥashāq) كُفَّارٌ "infidels" (kūfir) مُنَاصِبٌ "deputies" (naṣīb)
- (vii) مُدَوَّلٌ—The singular is chiefly a quadriliteral whose antepenultimate letter is a quiescent long vowel as أَمَمَةٌ (in Urdu amma) "times" (amān) مَنَاطٌ "examples" (maṭāṭ) أَحِبَّ (also أَحِبَّا and أَحِبَّاءٌ) "friends" (aḥibb) دَلِيلٌ "proofs" (dalīl) دَوَا ۱ دَوَا ۲ "medicines" (sing) لِسَانٌ "tongues" (lisān) أَلَمَّةٌ or أَلَمَةٌ "Imāms exemplars."
- (viii) مُمَعَّلٌ—The singular is a feminine quadriliteral (final ة not counted) whose third letter is a servile long vowel (quiescent) whether the singular end in the feminine ة or not, as جَزَائِرٌ "islands" (jazīr).

۱ But مُنَاصِبٌ (مَنَاصِبٌ) "intends to mean a governor" in Urdu val early مُنَاصِبٌ.

۲ The plural أَلَمَّةٌ (N. iv) is commoner for the verbal adjective مُمَعَّلٌ

رسائل pamphlets (رسالة) : مصنفات volumes " (sing
(مصحف) كريم (not used in Urdu) "noble" (sing
كريمة from adj) رسائل pl of shamāl "north wind")
and of shawāl left hand حقائق "truths
(sing حقیقة in Urdu حقیقت) معالط and مرائب
"rarities (sing مرهف and مرهف)

This measure is the plural of a few other cases, as كمال
"qualities habits" (sing خصال) ضمائر "personal pronouns
consciences" (ضمير) حوائج needs (حاجة)

(ix) وحل — The singular is a substantive or adjective
of the measure ماضل (or rarely ماضل) and ماضل as
مواضع "moulds" (sing. ماضل or ماضل) سوار "soul
rings" (khāṭim or khāṭim) مواع "followers" (ṭābi
تابع جوانب sides (ṭābi) سواحل "sea-shores
(sāhil) خواس witnesses (shāhid) (for
مواضع distinguished people, the upper classes"
(sing ماضل) نادر rarities" (sing. نادر)
"advantages" (فائدة) قواعد "rules" (قاعدة).

(x) فاعل — The singular is either (i) a quadriliteral sub-
stantive or adjective (5 not counted) the letters
of which are all radical or (ii) a quadriliteral (5

1 Practically the plurals of ماضل and ماضل.

not counted) formed from a trilateral by a prefixed $\dot{\text{ا}}$ or ع as جَوہر "gems" (jasohar جوہر)
 experiences (مَدْرَسے) colleges
 (sing مَدْرَسہ) stages (مَدْرگہ) places
 where one stops or dwells quarters of a town
 (مَعْنٰی in Pers. معنی meanings (معنی معنی)
 mo'ni and معنی mo'ni) near relatives
 etc." (sing اَقْرَب a near relative a neighbour
 also relative nearer nearest) grandees"
 (sing اَكْبَر) or مصائب misfortunes
 (مُصِيبَة)

(لد) مُعَالِی—The singular is a quinquiliteral (i not included) substantive or adjective of which the penultimate letter is a long vowel (\bar{a} \bar{e} or \bar{i}) as
 سُلْطَان sultans (سُلْطَانِي) "devils"

Adjectives of the measure اَمَل especially with the superlative meaning have a plural اَمَل when used as plural substantives, as
 (in Urd and Persian اَمَالِي) "the highest part" اَكْثَر the
 the end part اَوَّل beginners, first
 parts (pl of اَوَّل)

نصائف (shayfān) boxes (ḥandlāq) *ḥandlāq* *ḥandlāq*
 oratory compositions" (ṭarṣif) *ṭarṣif* *ṭarṣif*
 (ṭarṣif) keys (ṣaṭṭāh) *ṣaṭṭāh* *ṣaṭṭāh*

(4) The above measures are common in Urdu (Other common are —

(1) *ṭarṣif*—The singular is *ṭarṣif* *ṭarṣif* *ṭarṣif* or *ṭarṣif* *ṭarṣif* *ṭarṣif* not derived from verbs whose 2nd radical is *و* or *ي* as *ṭarṣif* *ṭarṣif* *ṭarṣif* books
ṭarṣif *ṭarṣif* *ṭarṣif* messengers (*ṭarṣif*) *ṭarṣif* *ṭarṣif* cities (*ṭarṣif*)
ṭarṣif *ṭarṣif* *ṭarṣif* carpets beddings (*ṭarṣif*)

(2) *ṭarṣif*—The singular is usually *ṭarṣif* *ṭarṣif* *ṭarṣif* as *ṭarṣif* *ṭarṣif* *ṭarṣif* wife savings
 maxima, sciences (*ṭarṣif* in Urdu) *ṭarṣif* *ṭarṣif* *ṭarṣif* moral-
 qualities deeds biographies (*ṭarṣif* in Urdu) *ṭarṣif* *ṭarṣif* *ṭarṣif* mode
 of walking manner of living character)

(3) *ṭarṣif*—The singular is a verbal adjective measure *ṭarṣif* *ṭarṣif* *ṭarṣif* that
 denotes rational beings and is not from verbs with *و* or *ي*
 as the 2nd radical as *ṭarṣif* *ṭarṣif* *ṭarṣif* students (*ṭarṣif*)
 "ignorant persons" (*ṭarṣif*).

(4) *ṭarṣif*—The singular is a verbal adjective measure *ṭarṣif* *ṭarṣif* *ṭarṣif* that
 denotes rational beings and is derived from verbs with *و*

in Arabic *ṭarṣif* school boys" and *ṭarṣif* (both plurals of *ṭarṣif*)
 "adult student" Amongst Indians and Persians the plural
 is used but in Arabic this measure is not found from *ṭarṣif*

APPENDIX F

GENDER OF NOUNS¹

(a)—Nouns denoting males are masculine those denoting females are feminine.

Exception. Masculine words such as *gobila* tribe *lāṅgalla* and *pharṅā* lineage household and certain other word remain masculine even when used in the sense of wife

(b)—MASCULINE are —

(i) Hindi nouns in *ā* as *karā* diamond *sa* coarse flour” *gharā* “a globular earthen pot

Exceptions are diminutives in *-yā*, as *chiriyā* small bird. *Vāṇa* () (n) p. 317

(ii) All abstract Hindi nouns in *-o* as *chirka-o* sprinkling” (from *chirkāṇā*, tr) *bacha-o* defence *bha-o* price current” and *bhā-o* flowing

Most other nouns in *ā* or *o* as *ālā* P potato *yādā* P magic” *palā* P “side *kaakā* or *kaakā* vulg *kaakā* Ar “stuffing” (also in Rhetoric tautology”) *baṛā* P “arm *biṅṅā* H “scorpion” *biṅṅā* or *biṅṅā* the Indian badger

Exceptions *BAṆ*, H. sand” *ālā* P H. medicine. spirituous liquor gun-powder ; *raṅṅā*, H (a large river fish) *ālā* H. boat” ; *kaṅṅā* vulg *kaṅṅā* Ar “a native kampeon ; *ālā*, P “honour ; *ālā*, P “wish” ; *ālā* or *ālā* P small” ; *ālā*, P scales ; *ālā* streamlet” ; *ālā* or *ālā* nature disposition. There are other exceptions.

(iii) Nouns ending in silent *k* as *banda* (बाँदा) slave *gappa* (गप्पा) “anger *gappa* story tale.”

¹ Taken from Flatta.

log" ^١ٲٲٲ sitting. Also a few more words of this measure ending in ^١ٲ and ^١ٲٲ

(vi) Arabic verbals of the measure ^١ٲٲٲ ^١ٲٲٲ as takabbar "haughtiness" taraddud going to and fro vacillation.

Exceptions ^١ٲٲٲ regard ^١ٲٲٲ performing the Muslim ablution ^١ٲٲٲ expectation ^١ٲٲٲ (for Ar ^١ٲٲ) "desire. Also all nouns of this measure ending in ^١ٲ as ^١ٲٲٲ consolation ^١ٲٲٲ promotion

(vii) Verbals of the measure ^١ٲٲٲ ^١ٲٲٲ as tadarruk "punishment, remedy" tafaruk difference interval"

Exceptions ^١ٲٲٲ divinity. Also nouns of this measure ending in ^١ٲ as ^١ٲٲٲ (vulg. for ^١ٲٲٲ) m. and f. standing apart, taking exception to."

(viii) Verbals of the measure ^١ٲٲٲ ^١ٲٲٲ as ^١ٲٲٲ ending" ^١ٲٲٲ "decision

(ix) Verbals of the measure ^١ٲٲٲ ^١ٲٲٲ as ^١ٲٲٲ abridgment" ^١ٲٲٲ petition

Exceptions. ^١ٲٲٲ "necessity" ^١ٲٲٲ sure; ^١ٲٲٲ conventional term phrases, kiam; ^١ٲٲٲ "announcement"; ^١ٲٲٲ "objection." Also a few words of this measure ending in ^١ٲ and ^١ٲ as ^١ٲٲٲ "beginning"; ^١ٲٲٲ "attention."

(x) Arabic verbals of the measure ^١ٲٲٲ ^١ٲٲٲ as ^١ٲٲٲ "asking forgiveness" ^١ٲٲٲ "use"

Exceptions. *Im dā* "capacity" *istibrā* "aversion" *istidrā* "asking help" *istāḥḥ* "supplication" *istadrā* "seeking to please"

(xi) The Arabic Noun of Time and Place measure *ḥabla* *maḥal* or *maḥall*¹ as *maḥall* source (also the Infinitive) *maḥall* habitation *maḥall* place of standing or halting a place etc. *maḥall* dwelling *maḥall* place of rising the East *maḥall* place of setting the West

Exceptions. *Maḥall* "scope power" *maḥall* "place of gathering the Day of Judgment" *maḥall* "place of meeting assembly" *maḥall* "place of sitting assembly" *maḥall* "mosque" *maḥall* "a stage halting place."

(xii) The Arabic Noun of Instrument measure *ḥabla* *maḥall* as *maḥall* "any instrument for polishing metal."

Exception. *Maḥall* *maḥall* "nostril"

(c)—FEMININE are —

(i) Most Arabic nouns ending in *ā* as *ḥayā* permanence" *ḥayā* calamity

A few however are masculine

(ii) All Hindi diminutives in *-iyā* as *ḥayā* small bird" *ḥayā* "small box" *ḥayā* purple (small boil)
 Vide also (b) (i) *Exceptions* p. 324 and L. 53 (b)

(iii) Arabic nouns ending in *at* as *ḥayā* "family" *ḥayā* "honour"

Exceptions. *ḥayā* "confirmation, proof" *ḥayā* "a draught" *ḥayā* "syrup" *ḥayā* "syrup" *ḥayā* "syrup" (but the *ḥayā* is *ḥayā*); *ḥayā* "robe of honour" *ḥayā* "ruby"

¹ Sometimes as *ḥ* is suffixed to these measures as in measure *ḥ* "syrup"; *ḥayā* in "macoleum."

(iv) Those Persian abstract nouns in *t* that are formed by dropping the *n* of the Infinitive as *raft* going (from *raftan* to go) *gفت* speaking (*gaftan* to speak)

(v) Hindi abstract nouns terminating in *-ākaṭ* or *-āraṭ* as *ghaḥrākaṭ* perturbation *baḥārāṭ* fabrication."

(vi) Persian abstract nouns in *ish* as *dāraish* wisdom *ālaish* complaint "

(vii) Abstract nouns formed by suffixing an *-i* as *Mul* *lāma* "the Multan dialect (but *Mulāma* a person of Multan " is com gen) *zardī* yellowness " (*zard* P. yellow) *lambāi* length *bandagi* "slavery (banda slave)

Many other nouns in *i* are also feminine as *rofi* broad *sardāi* gurglet a water vessel with long thin neck *haḥḥi* bone.

Remark I.—Numerous Hindi masculines in *-i* form feminines or diminutives by changing *-i* into *-ā* as *gharī* mare (*gharī*, m.); *raṣī* rope cord " (*raṣī* cable)

Remark II.—Many nouns in *i* are masculines as *ākhī* elephant " ; *āṭhī* life " ; *āḥī* "curd" *moṭī* pearl *ghī* clarified butter ; *āḥī* Hindu gardener *āḥī* washerman " ; *ghaḥḥī-āḥī* tree servant " ; *khawā-āḥī* cook.

(viii) Hindi verbals formed by dropping the termination *āḥ* of the Infinitive as *maḥ* beating *lāṭ* plunder *āḥāḥ* "understanding

Exceptions *Khaḥ* plav *noḥ* a plucking out *dhakel* push, shove *achor* extract *maḥ* "dance" *rang* colour " There are some others

(ix) Arabic verbals of the measure *فعل* *faʿʿil* as *tar* *ghīl* incentive " *taḥḥa* assuaging tranquillizing "

is still executing carrying into effect *la līm* instruction education."

Exception. *Ta'wīg* نعرية *amulet* "

(x) The Arabic Noun of Instrument measure *ḥāṣ* مِيزَان as *miḡrā* مِيزَان *scissors shears* " *miḡḍār* مِيزَان *beak* " *miḡḍā* مِيزَان *scales*

Exception. *Miḡḍār* مِيزَان *hand-saw* *miḡḍār* مِيزَان *nail peg* مِيزَان *touch stone* مِيزَان

(d)—Twenty-one of the letters of the alphabet are feminine

(e)—Generic nouns are either masculine or feminine and include both sexes as *billi* f. a cat (*billā* masc.) *chīl* f. a kite (the bird) *ḡīḍar* m. a jackal (*ḡīḍarnī* f.) *ḡarun* m. (*ḡarni* f.) the Indian antelope "

Remark.—The words *war* and *uḡḡā* may be added to distinguish sex as *war-ḡḡā* bull " ; *uḡḡā* /U or /U-i *uḡḡā* female elephant " as *ḡḡā* f.



APPENDIX G

NĀGARĪ ALPHABET

Hindi, like Sanskrit employs the *Devā-nāgarī* or *Nāgarī* alphabet which is written from left to right. The alphabetical order is the order of the organs of utterance beginning with the throat and ending with the lips. The following is the alphabet with a transliteration —

Vowels (Initial Form)

Nāgarī	अ	आ	इ	ई	उ	ऊ	ए	ऐ	ओ	औ
Roman	a	ā	i	ī	u	ū	e	ai	o	au
Urdu	ا	آ	ی	ہ	و	وو	ے	ہے	وے	اے

Consonants

Gutturals	{	क	ख	ग	घ	ङ
		क	ख	ग	घ	ङ

¹ In the Arabic alphabet there is no sound the method of transliterating this vowel in the Arabic and Persian character is a mere makeshift.

² The Hindi diphthong *au* has no the Arabic character *ت* be transliterated *ay*.

There is no sound in Arabic. The method of transliterating this vowel in the Arabic and Persian character is a makeshift.

⁴ The Hindi diphthong *au* has to be transliterated *aw* in the Arabic character.

⁵ It will be noticed that the four letters *अ* as well as the *Anusvar* or nasal symbol mentioned later have all in Urdu to be transliterated as *ay*.

Palatale	{	च	छ	ज	झ	ण
		च	छ	ज	झ	ण
Cerebrals or Linguals	{	ट	ठ	ड	ढ	ण
		ट	ठ	ड	ढ	ण
Dentals	{	त	थ	द	ध	न
		त	थ	द	ध	न
Labials	{	प	फ	ब	भ	म
		प	फ	ब	भ	म
Semi vowels	{	य	र	ल	व	
		य	र	ल	व	
Sibilants	{	श	ष	स		
		श	ष	स		
Aspirate	{	ह				
		ह				

To the above must be added the nasal symbol *Anusūr*¹ () or nasal *n* and the weak aspiration *Pisary* () The

¹ It will be noticed that the four letters *n* as well as the *Anusūr* or nasal symbol mentioned later have all in Urdu to be transliterated *n*

² The distinction between *unusūr* () and *Anusūr* () may be ignored. Before *b* *v* and *p* *Anusūr* is often pronounced like *n*. In Urdu *Anusūr* or nasal *n* is transliterated *n* but when it is final some writers omit the dot. In the Roman character it is usually transliterated *n* or — It is common after a long but rare after a short vowel. This nasalization of a vowel by *Anusūr* practically adds another letter to the alphabet. There is no nasal *n* in Persian and Arabi. It is incorrect to write *نکلی* for *نکلی*.

letter is rare in Hindi it is sometimes used to transliterate the Persian final silent *h*

The numeral १ after a word indicates that it is repeated

The mark indicates that a word is abbreviated & does a full stop in English

The vowel *a* is inherent in each consonant when no other vowel is written thus *गर* = *gar* The final short *a* is not usually pronounced except in poetry It is however generally pronounced after a final *y* or a final compound letter as *सिंह* *siṅh* "woman" *चंद्र* *chandr* "moon" and also in a few monosyllables as *स* = *sa* "not" and *स* = *śa* "six"

To denote the absence of the inherent vowel *a* the symbol *urdū* or *pause* (*jurm* or *subh* in Urdu) may be written under a consonant thus *क* = *k* (and not *ka*)

[Sanskrit has three vowels and one consonant in addition to those given *स* *श* *रि* *रि* and *रि* (vowels) and *रि* (consonant) They may all be ignored]

The initial form of the vowels given above is only used to begin a word or a syllable. It thus performs one of the offices of *hamzah* in Urdu corresponding to a hyphen in English thus *साल* *śā* *śā* is *शार*

The following indicates the medial and final forms of the vowels —

Vowels following a Consonant

{	गर	गार	गिर	गीर	गुर	गूर
	अ	आ	इ	ई	उ	ऊ
	<i>baḥ</i>	<i>bāḥ</i>	<i>bīḥ</i>	<i>bīḥ</i>	<i>buḥ</i>	<i>būḥ</i>

{	ब्र	बै	बै	बो	बो	बा
	بر ¹	بے ²	بے ²	بو ²	بو ²	با
	brī ¹	bed	baid	bod	band	ba

It will be seen from the above that the secondary (medial or final) form of *ī* viz *ī*, is written before (but sounded after) its consonant.

The vowels *u* and *ē* (and) when in combination with *r* (र) are written *ru* (रु) and *re* or *re* (रे) while the vowel *i* () joined to *k* (क) is written *ki*.

When two or more consonants occur together without an inherent *a* they should strictly speaking be united and written as one compound letter. These compounds are formed (1) by writing one letter above the other as *kh* क्ख *ph* फ्फ and (2) by writing one after the other omitting the upright stroke of the first as *bd* ब्द *ttā* त्ता.

The form *śrīṇa* "to hear" is preferable to *śrīṇā* as the root of a verb practically terminates a word.

A few compounds change the original form as *kṣ* क्क्ष (also written *ks*) = *k* + *ṣ* pronounced like *x* in *ferocious* and in Urdu

¹ In Hindi words are found beginning with two or more consonants. According to Arab Grammarians no word begins with two consonants.

² There is no *e* sound in the Arabic character. The employment of weak consonants *y* (initial) and *ay* (medial) to represent this vowel is makeshift.

In the Arabic alphabet the Hindi diphthong *ai* has to be transliterated *ay*.

There is no *e* sound in the Arabic alphabet. This employment of the weak consonant *y* to represent the Hindi vowel *e* is a makeshift.

³ In the Arabic character the Hindi diphthong *au* has to be transliterated *aw*.

oftener transliterated *q* than *q̣* and *q̣* = *q* + *q* but pronounced hard like *gy* as in *ज्ञान* (or *ज्ञान*) = *q̣ān* knowledge

The letter *r* (र) is common in compounds and has then several forms (1) Initial () as in *सूर्य* *sūrya* (colloquially *sūrs*) *सूर्य* the sun note that this *r* is written over and at the end of the compound letter but if the compound is followed by a vowel, the *r* is written after the vowel, as *धर्मो* *dharma* religious (3) when the *r* immediately follows another consonant it is a short stroke as in *ग्रहा* *grāṛ* and *ग्रहण* *grahana* eclipse (of sun or moon)

The compound letters are chiefly confined to MSS and to Sanskrit works

The following are examples of some of the commoner compound letters —

Some Compound Letters

क	ख	ग	घ	च or च	ज	झ	ट	ड
ki	ky	kā	ga	chch ¹	ji	ti	ti ¹	
ख	ख	ख	ख	द	द	द	द	द
ka	ka	ky	ka	dd	ddh ¹	da	dy	da
ख	ख	ख	ख	प	प	प	प	प
ka	kh ¹	ka	ka	pt	py	pa	bd	bky ¹
ख	ख ¹	ख ¹	ख ¹	ख	ख	ख	ख	ख
ll	kh ¹	gh ¹	gh ¹	at	sa	sa	ka	ky

Each element of a compound must be distinctly enunciated, whether these letters are different or the same as *पत्र* *pat-tā* leaf and *पत्थर* *pat-thar* stone

¹ Note that in Hindi these are two letters only

It is that in Urdu the *lashkari* doubles the first letter only of Hindi compound thus in *पत्थर* *pat-thar* it is the *t* that is doubled (पत्थर) and in *सकल* *sakal* it is the *sk* that is doubled (सकल)

Compounds of three letters are very rare. They usually consist of a semi vowel (व र ल or य) with a double compound as वर *vr* or पय *py* यय *yy*. Compounds of four letters may be ignored.

Pronunciation

The orthography of Hindi is somewhat erratic. The popular way of spelling a word is not always correct.

The vowels are pronounced as in Urdu *vide* Introduction page xxvi (20). In theory only does the vowel *ṛ* (ऋ) differ from *r* (रि) thus कृपा *kṛpā* compassion is also written किरपा. Colloquially too *ṛ* is pronounced—and even written—*r* thus किरपा and किरपी.

The letters क ḥ and ख ḥ if written with a dot under them (क-ḥ) are pronounced *r* (ऋ) and *rḥ* (ऋः). For the pronunciation of these hard letters viz क ḥ ख ḥ कृ and their aspirated forms *vide* Introduction page xxiii (5) and (6).

कृ is a cerebral nasal and is pronounced like the above hard letters by touching the back of the palate with the tip of the tongue while enunciating कृ as कृति *kr̥ti* counted. It is pure Sanskrit. In ordinary Hindi, it is generally written and pronounced क (क).

कृ is a guttural nasal as in *king* or *England*. It is only found immediately before a guttural. In modern Hindi the *anāsāṛ* is substituted for it thus दङ्गा *daṅgā* tumult. In Hindi दङ्गा *daṅgā* (दङ्ग).

कृ is a palatal nasal as *ṣ* in the English *push* or in the French *magistère*. In Hindi this is usually changed into *anāsāṛ*.

कृ (कृ) is often pronounced as in the English *not*. It is properly more dental than the English *ṣ*. It is occasionally interchangeable with कृ as दङ्गार or दङ्गार the world.

Pincott says The pronunciation of the four *as* need cause no trouble When conjoined *as* compounds with other consonants their sounds are determined by the letters which immediately follow them thus in pronouncing the words *बहु अर्क बहु ढाक बहु अर्क* and *बहु अर्क* it is impossible to avoid giving to each *a* its proper pronunciation.

The letters *ब* and *व* are common the other letters *a* are rare.

ब *y* (ي) usually pronounced as *y* in English but occasionally as *j* thus *बुग* *yug* an Age is often written and pronounced *बुग* *yug* so too *सूर्य* *sūry* (سورج) sun is usually written and pronounced *सूर्य* *sūry* [In Urdu *ब* is often turned into *ह*] It is frequently substituted for the diphthong *as* thus *समय* *samay* time season is erroneously often written *समे* *samas* and also *समे* *sams* (سمه), *समै* *samas* (سملي) and even *समर* *sams* : so too *बाग* *gāg* oow is often written *बाव* *bā*, and even *बव*

र *r* (ر) must be rolled or trilled something like the French *r* It is a distinct lingual.

ब *ṛ* or *ṛ* (و) It is often interchangeable with *ब* *ḍ* thus *बव* or *बव* jungle forest Note that *जवा* (جوا) is also written *जवा* ¹

ब *ḥ* (س) is a lingual *as* in *shāl* or the *as* in *season*

ब *ḥ* (س or ه) is palatal, but often does not differ from *ब* It is often sounded and even written *ḥ* thus *दोष* *doḥ* or *ḥoḥ* fault *बाषा* *bāḥāṣā* or *ḥāḥāḥā* speech ver nacular " ¹

¹ In *Mirāsī* *ब* = *ḥ* and *ब* = *ḥ* *ब* takes the place of *ब*, and *ब* is the only substant.

व (व) is a dental sibilant. It is sometimes pronounced like व thus वावा *āwā* or वावा *āwā* hope. The general tendency is to substitute व for the other sibilant.¹

व ph (५) is vulgarly pronounced like /

When a word ends in a compound letter the final *a* is colloquially transferred thus वृष *mārkh* fool is incorrectly pronounced *mārkh*.

When a termination beginning with a vowel is added to a root of two syllables as in such a verb as *nikal* *nā* the vowel *a* of the root is discarded thus the Preterite is *nikhā* and not as might be expected *nikal-ā*.² So too the plural of *magar* 'crocodile' is *magrō* (*kā*) and not *magarō* (*kā*).

In words like वावा *pyārā* an *ā* is often inserted between the first two letters thus विवावा *pyārā* but the first form is considered the more chaste.³

Consonants are sometimes interchanged thus बीवर *mind* is often बीवर.⁴

Corruptions such as पैरा *paṛā* for पहिरा *pahīrā* wheel explain themselves.

The Urdu conjunction *ki* is usually transliterated as in the Roman *ci*, *ci* *ki*.

Words like पति *pati* m. a sage are transliterated *paṭi*. The fem. पति *pati* the wife of a *pati* is also *paṭi*.

¹ In Marathi वृष and वृष व takes the place of वृ and व is the only sibilant.

² This applies to Urdu also. A similar euphonic change occurs in the plural of *ḡalā* vide L. 33 (*k*) and *ḡalā*. Such a change is sometimes incorrectly made in Persian words.

³ Uneducated Hindus sometimes change syllables in foreign words. The name Prendergast is generally Gaspender.

Pincott says The pronunciation of the four *as* need cause no trouble When conjoined as compounds with other consonants their sounds are determined by the letters which immediately follow them thus in pronouncing the words *बढ़* *oik* *बढ़* *āch* *बढ़* *and* *बढ़* *as* it is impossible to avoid giving to each *a* its proper pronunciation

The letters *ब* and *ख* are common the other letters *a* are rare

ब *y* (ي) usually pronounced as *y* in English, but occasionally as *j* thus *बढ़* *yag* an Age is often written and pronounced *बढ़* *yag* so too *बढ़* *serf* (سرف) *san* is usually written and pronounced *बढ़* *serf* [In Urdu *ब* is often turned into *ج*] It is frequently substituted for the diphthong *ai* thus *बढ़* *asaway* time season is erroneously often written *बढ़* *asamas* and also *बढ़* *asame* (اسے) *बढ़* *asama* (مستی) and even *बढ़* *asama* : so too *बढ़* *gasa* cow is often written *बढ़* *gā*, and even *बढ़*

र *r* (ر) must be rolled or trilled something like the French *r* It is a distinct lingual.

ब *l* or *lo* (ل) It is often interchangeable with *ब* *b* thus *बढ़* or *बढ़* *jungle* forest Note that *बढ़* (جرا) is also written *बढ़* ¹

ब *sh* (ش) is a lingual *sh* in *shai* or the *ss* in *season*

ब *sh* (ش or ش) is palatal but often does not differ from *ब* It is often sounded and even written *sh* thus *बढ़* *dosh* or *dokk* fault *बढ़* *bāshāh* or *बढ़* *bāshāh* "speech" varnacular ¹

¹ In *Mayāṇī* *ब* = *b* and *ब* = *j* ; *ब* takes the place of *ब* and *ब* is the only sibilant

ह्रस्व (h) is a dental sibilant. It is sometimes pronounced like क thus ह्राह्राह्रा or ह्राह्राह्रा hope. The general tenor is to substitute क for the other sibilants.¹

क प्र (k) is vulgarly pronounced like /

When a word ends in a compound letter the final अ is colloquially transferred thus कृष मरकत fool is incorrectly pronounced मरकत.

When a termination beginning with a vowel is added to a root of two syllables as in such a verb as निकल ना the vowel अ of the root is discarded thus the Preterite is निकल and not as might be expected निकल-अ.² So too the plural of मगर crocodile is मगर (क) and not मगर (क).

In words like ह्राह्रा ह्राह्रा an इ often inserted between the first two letters thus ह्राह्रा ह्राह्रा but the first form is considered the more chaste.³

Consonants are sometimes interchanged thus मरकत and is often मरकत.⁴

Corruptions such as ह्राह्रा ह्राह्रा for ह्राह्रा ह्राह्रा - wheel" explain themselves.

The Urdu conjunction and is usually transliterated as in the Roman viz. कि.

Words like रिकी रिकी म a sage are transliterated रिकी. The fem. रिकी रिकी the wife of a रिकी is also रिकी.

¹ In Marathi ह्राह्रा and ह्राह्रा; क takes the place of ह्र and ह्र the only sibilant.

² This applies to Urdu also. A similar euphonic change occurs in the plural of जगह viz. L. 33 (k) and below. Such a change is sometimes incorrectly made in Persian words.

³ Uneducated Hindus sometimes change syllables in foreign words. The name Frodergues is generally Gerspender.

Those Arabic letters that have no equivalent sound in Nāgarī are usually distinguished by having a dot under the nearest Nāgarī equivalent thus, ط¹=त र ځ=و and ڙ=ز; ڻ=ن and ڍ=د; ڇ=چ ڦ=ف ڳ=گ ڄ=ج ڱ=ج; and ڻ=ن or ڻ (thus ڻو bird may be written ڻڻڻڻ ڻڻڻڻ or ڻڻڻڻ), or the vowel with which ڻ is pointed is written with a dot under it as ڻم = ڻم ڻم = ڻم Note that ڻڻڻڻ² is a better transliteration of ڻڻڻڻ *rag'a* than either ڻڻڻڻ or ڻڻڻڻ or ڻڻڻڻ

Indians are careless about transliteration of any kind

Hindi is written in three other alphabets besides the *Devanāgarī*

¹ And also rarely as ڻ

² As already stated the symbol ڻ may be used for the final silent ڻ of Urdu and Persian.

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